

Kenton Grabs Early Poll Lead

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Ralph Flanagan Tries His Hand At Nick's



New York—Ralph Flanagan's versatility seems to astonish the boys at Nick's, Greenwich village Dixieland tavern. Pianist Flanagan and his clarinetist, Steve Benoric, sat in with the Dixie regulars one

recent Sunday afternoon. Others above are PeeWee Erwin, trumpet; Andy Russo, trombone; Cliff Lee-man, drums, and Jack Fay, bass. Flanagan and band are currently deep in one-niters.

Edict Bans Off-The-Air Recordings

New York—A recently-handed-down New York supreme court ruling has opened the way for the prosecution of companies and individuals who make a practice of selling off-the-air recordings and dubbings of major label discs.

In a suit brought by the Metropolitan Opera association and Columbia records against the Wagner-Nichols Recorder Corp., Judge Henry Clay Greenberg ruled that Wagner-Nichols' merchandising of off-the-air recordings is illegal, and that dubbings constitute "unlawful appropriation" of private rights.

Judge Greenberg's ruling, the first of its kind, is seen as an opening wedge in some of the major record companies' fight to stop the increasing amount of "bootleg" records which have been appearing on the market.

Judge Greenberg stated, "Cast in its proper environment, we have here a business venture purposed to gather in the harvest, the seeds of which were planted and nurtured by others at great expense and with consummate skill."

Eckstine Signs \$1 Million Disc, Pics, TV Pact

New York—MGM records signed its biggest disc deal to date when Billy Eckstine re-signed with the company with a contract that will net the singer an estimated \$1 million over a 10-year period. Negotiated by Eckstine's manager, Milt Ebbins, the contract calls for a yearly guarantee of \$52,000 a year over a 5-year period, to be paid within 10 years.

In a separate deal with the label's parent company, MGM pictures, Billy has been signed to do a movie next summer which will mean another \$75,000 in the Eckstine coffers.

Also in the works is a William Morris agency prepared TV and radio package for the singer. All of this activity is attributed to Eckstine's phenomenal business on his concert tour with George Shearing.

The picture deal was concluded in the Loew's State building in New York, MGM property, where Eckstine appeared five years ago and was given the air after one performance.

Peanuts Hucko Big Cog In New Joe Bushkin Unit

By JOHN S. WILSON

New York—The latest step in the currently-booming career of Joe Bushkin was given to the world at Cafe Society in October. The new development is Bushkin with strings. More exactly, it is Bushkin with strings and clarinet. The results were happy—frequently extremely happy—but they leave the listener with a question in his mind, a question which has nothing to do with Joe's personal talents.

The new Bushkin repertoire comes in three sections, even as the combo is in three sections. Section one is nothing more nor less than the Bushkin trio which built a large following during its summer-long stand at the Park Sheraton hotel here. Currently it has Morey Feld on drums and Sid Weiss on bass giving Joe very able backing. The trio, of course, is primarily Joe, his rippling fingers, his voice, and his personality.

More Certainty Vocally

The hands produce a high grade of piano music, occasionally a little overdressed but almost always moving along at a swinging gait. The voice has taken on more certainty and is reaching a point where it is becoming an asset in the whispered croak school of singing. The personality is pleasant even if, at times, it is heaved at you like a knuckleball.

Section two in the repertoire brings in the strings. This is practically the same as section one, except that Joe plays in front of the lush, sustained harmonies of the fiddle section. For the most part, Joe's arrangements confine themselves to the usual, elementary use of strings in groups of this sort. The bow boys are relegated to producing a hum in back of the piano. Occasionally they get a livelier and more engaging idea to toy with, but not often enough.

Principal result is that Joe gets a different sound to play against than he does with just the trio but, at best, it is not a particularly interesting sound and currently it has been so overdone, particularly on vocal records, that it has little to recommend it.

New Complexion

This gets us down to the third, or clarinet, section of Bushkin's repertoire. The clarinetist in question is Peanuts Hucko, and when Peanuts enters the scene the combo takes on an entirely different complexion. In addition to providing real variety to Bushkin's piano, which the strings don't do, Hucko adds a genuine warmth which

Another One?

Fiddles Back Diz On New Releases

Hollywood—Playing footsies with fiddles has become a popular and lucrative pastime with jazz musicians lately, since Norman Granz started it all with the *Charlie Parker with Strings* album. Joe Bushkin followed, and now Dizzy Gillespie has entered the picture.

Discovery is releasing eight sides Diz recently cut on the west coast with a 23-piece band.

Featuring the usual string section, the group included oboes, flutes, and English horns as well. Conducted and arranged by Johnny Richards, the sides are mostly standards, with a few workings over of themes by Tchaikovsky and Rachmaninoff thrown in.

Discs are available on all three speeds.

New Barnet Ork To Sport Strings

Hollywood—The new "mystery band" to be launched by Charlie Barnet as soon as he can get the "right kind of recording deal" will contain strings. That was the only information available at the Barnet camp.

Bob Dawes, sax man who handles the managerial headaches for Barnet, said: "Charlie knows he has to remodel the band into a more commercial style, but he doesn't want to come up with another imitation of Glenn Miller, and he wants the music to be interesting enough so the fellows in the band won't go to sleep on the stand while they're playing it."

"We're working on an idea with strings that will be completely original, is commercial enough for hotel spots, but is musically interesting."

Leaders, musicians, students! See Publishers' Corner on Page 7.

Chicago—Very early returns in the 1950 *Down Beat* band poll show several new faces rising to contending positions in the various classifications, and the 1947 band winner, Stan Kenton, coming back to take a slight lead over Woody Herman, winner last year in a walk-away.

All these results are based on scattered returns, however, and several changes may be expected in the final tabulations.

Brings Sidemen Along

Kenton, who finished fourth last year, leads Herman by a scant 31 votes, but also has several of his sidemen at or near the top.

Surprise first on trumpet is Maynard Ferguson, Stan's high note specialist, leading Miles Davis by a slight margin, followed by Louis Armstrong and Dizzy Gillespie (voters this year are allowed to name any favorite, whether or not he is a leader).

Kenton drummer Shelly Manne and arranger Pete Rugolo, plus vocalists Jay Johnson and June Christy, also lead in their divisions.

Harris Leads

Bill Harris jumped to a commanding lead on trombone, with Tommy Dorsey and Kai Winding in the place and show spots.

Buddy DeFranco, Count Basie clarinetist, leads Benny Goodman and Woody Herman.

Charlie Parker, not eligible last year, leads the alto men by 50 votes, with Lee Konitz and perennial winner Johnny Hodges making it a close fight for the second spot.

Flip Behind Getz

And Flip Phillips, who took the tenor sax plaque the last two years, finds it much rougher going this time, with Stan Getz leading him by 60 votes. Coleman Hawkins, Charlie Ventura, and Lester Young trail in that order.

First two places in the '50 baritone slot are repeating thus far, with Serge Cheloff and Harry Carney ahead of the pack. Gerry Mulligan has climbed to third.

Oscar Peterson, who received only 10 votes in the entire poll last year, trails George Shearing by only one vote, with Erroll Garner just slightly behind. Rest of the rhythm section is headed by last year's leaders: Billy Bauer, guitar; Eddie Safranek, bass, and Manne, drums. Closest battle is between Bauer and Shearingite Chuck Wayne.

Terry Tops

The miscellaneous instrument category, added just this year, finds four vibists in the top spots, with Terry Gibbs ahead, followed by Red Norvo, Lionel Hampton, and Marjorie Hyams.

George Shearing again leads the combos, Sarah Vaughan and Billy Eckstine the singers not with bands, the Pied Pipers top the vocal combos, and Spike Jones is aiming for another King of Corn title.

Not Final

It must be emphasized that these results are not definitive, as sacks full of ballots were yet to be counted and tabulated at press-time, and many more were expected.

Ballots must be postmarked not later than midnight Nov. 20 to be counted.

FAVORITE BAND

Stan Kenton	167
Woody Herman	136
Lee Brown	69
Duke Ellington	47
Ralph Flanagan	39
Tommy Dorsey	33
Ray Anthony	32
Roy Stevens	14
Gene Krupa	13
Harry James	12
Charlie Barnet	11
Jerry Gray	11
Lionel Hampton	11
Jimmy Dorsey	6
Dizzy Gillespie	6
Charlie Ventura	6
Tex Beneke	5
Elliott Lawrence	5

(None Under 5 Listed)

COMBO—INSTRUMENTAL

George Shearing	168
King Cole	101
Louis Armstrong	38
Lennie Tristano	32
Red Norvo	16
Benny Goodman	11
Art Van Damme	10
Dave Brubeck	9
Count Basie	8
Stan Getz	8
George Auld	5

(None Under 5 Listed)

COMBO—VOCAL

Pied Pipers	50
Mills Brothers	42
Modernaires	25
Starlighters	21
Faye Cavanaugh	15
Honey Dreamers	15
Havens	15
Andrews Sisters	10
Ames Brothers	9
Jack Spots	9
Skyarks	8
Golden Gate Quartet	7
Mariners	7
Mal-Tones	7
Chordettes	5
Delta Rhythm Boys	5
Upstarts	5

(None Under 5 Listed)

MALE SINGER—NOT BAND

Billy Eckstine	198
Louis Armstrong	32
Perry Como	26
Frankie Laine	26
Frank Sinatra	25
Ray Starr	24
Bing Crosby	18
Bill Farrell	18
Mel Tormé	18
Herb Jeffries	14
Nat Cole	12
Dick Haymes	12
Tony Martin	8
Woody Herman	7
Don Cornell	6
Vic Damone	5

(None Under 5 Listed)

GIRL SINGER—NOT BAND

Sarah Vaughan	141
Ella Fitzgerald	58
Mary Ann McCall	51
Doris Day	39
Kay Starr	32
Peggy Lee	25
Billie Holiday	24
Patti Page	15
Fran Warren	14
Jo Stafford	12
Dinah Shore	10
Mindy Carson	6
Anita O'Day	5

(None Under 5 Listed)

KING OF CORN

Spike Jones	105
Guy Lombardo	96
Sammy Kaye	21
Vaughn Monroe	21
Red Mills	9
Ralph Flanagan	7
Eddy Howard	7

(None Under 5 Listed)

ALL-STAR BAND

TRUMPET

Maynard Ferguson	65
Miles Davis	53
Louis Armstrong	45
Dizzy Gillespie	39
Harry James	35
Charlie Shavers	33
Howard McGhee	29
Shirley Rogers	12
Billy Butterfield	12
Ziggy Elman	12
Bobby Hackett	12
Roy Eldridge	10
Ray Anthony	7
Doug Mettome	6
Charlie Spivak	6
Bill Davison	5

(None Under 5 Listed)

TROMBONE

Bill Harris	162
Tommy Dorsey	58
Kai Winding	43
Jack Teagarden	33
Milt Bernhart	30
Benny Green	26
J. J. Johnson	22
Lawrence Brown	13
Tommy Turk	11
Georg Brunis	6
Earl Swope	6
Kid Ory	5

(None Under 5 Listed)

CLARINET

Buddy DeFranco	163
Benny Goodman	129
Woody Herman	35
Artie Shaw	32
Benny Sigurd	32
Jimmy Hamilton	12
Abie Most	8
Edmund Hall	6
Peanuts Hucko	6

(None Under 5 Listed)

(Modulate to Page 19)

Fran Warren On The Cover

Fran Warren, a recent bride and the cover subject for this issue, has been making great strides as a singer this year, under the management of Barbara Belle and with a Victor promotional campaign expediting her progress. Fran spent the summer touring in *Finian's Rainbow*, now is playing clubs as a single again. She currently is at the Lookout House in Covington, Ky., jumps from there to the Latin Quarter in Boston. Plans are in the making for her own network TV show from New York this winter.

Joker Joe Shows Off His Humor And His Band For Eighth 'Bouquet'



Hollywood—Noted as one of the music world's most fanatic and fantastic practical jokers, Venuti appears to be demonstrating a smidgen of his humor in the first

photo. Joe and his orchestra on an NBC broadcast a couple years back are the subject of the second photo, while Venuti, again cutting up, poses as a latter-day Nero in the

third. That's Kay Starr with her old boss. Kay worked as band vocalist with Venuti groups for a number of years, after joining Joe's band when she was 17.

'Unknown' Haynes Sparks Bird's Strings

By PAT HARRIS

Chicago — When Charlie Parker's stringed ensemble swings, or rather, when the underlying rhythm is glimpsed through the veil of catgut, you might remember that the man most responsible is a comparatively little-known drummer named Roy Haynes. Musicians, drummers included, agree that Haynes, a 24-year-old Boston boy, is one of the most rhythmically exact, musically meticulous men working over a snare and cymbal today.

Two years with Lester Young and one with Charlie, plus record dates with Stan Getz, Bud Powell, Wardell Gray, Herbie Steward, Benny Green, Brew Moore, Kai Winding, and Pres, are testimony to that fact.

Has Been Ignored

Haynes, when interviewed at the Blue Note here, was rather eager to talk. Having been generally ignored by jazz publications—you won't find him in *Inside Be-Bop*, either—we wondered why. So we asked him what he had to say about working with Pres and Bird so long. "Great, just great," he replied. Slight amplification of this follows.

"Both are easy to work with," Roy reports. "Neither of them ever told me what to play. In fact, I never worked with a group in which I couldn't play what I wanted. When I started with Lester I had heard that Pres didn't like 'bombs,' that he liked very unobtrusive drumming. But I played just the way I felt like playing, and Lester liked it.

"With Bird we play more set things than with Pres. Lester would just start playing a song,

like *Sunday or Jumping with Symphony Sid*, and we'd all fall in and swing. Pres always had pretty things to say, pretty things in his mind. There's a story in everything Pres and Bird play. For instance, once in Birdland we were playing some number—I've forgotten what it was—but Bird played a phrase from *The Last Time I Saw Paris* about four times. I asked him afterwards 'Just what did happen the last time you saw Paris, Bird?' He laughed and said 'Everything.'

"Pres and Bird are the greatest to work with because they have creative minds, which also helps me to be thinking at all times."

'Swingiest'

Haynes, who was with Young longest of any musician during the two years he had his own combo, left when Pres broke up the unit to go with JATP. He worked, then, with "the swingiest group"—Miles Davis, Nelson Boyd, and Bud Powell—for two weeks at the Orchid club on 52nd St. Roy used to hang around Miles and Miles' bands, and would sit in on rehearsals when the scheduled drummer failed to show. "Miles likes the way I play, though he usually explains first how he wants things to sound," Roy says.

"I wasn't too anxious to leave the Orchid for Bird, because Bird's band wasn't sounding too great then. But I'm glad I did. I like



Roy Haynes

working with the strings. I can play most everything I want to, spread over a whole evening, of course. The strings are variety and that's always good, though I might feel different about it if it was to be for the rest of my life.

Have to Please

"You've got to please the fellows you work with. That's how I got a lot of record dates. At one time I thought solos were it, but now I'm satisfied to take four or eight bars here and there. I think a lot of drummers are confused nowadays. They're not swinging. It seems as if they have no conception of where to put the things they learned in school. They don't concentrate on swinging, just think all the time about technique."

Started Young

Haynes, who was born March 13, 1926, in Roxbury, Mass., played drums when he was just a little tyke. "You know," he says, "those parade drums kids have." They were always his main interest, though he played violin while in school. He really started to play drums in 1941, had his first job in 1942, quit school as soon as he started making some money, and joined the union in 1943. Jo Jones and the Basie rhythm section were his inspiration. He had, from the first, eyes to play with Pres. "He plays with so much feeling," Roy says.

In 1944 Haynes went to New York and started to work out his transfer. He was caught sitting in on 52nd St. one night, which meant that his waiting period would have to start all over again. So, for the summer, he decided to go back to Boston. He worked with altoist Pete Brown's band—"a swingin' group"—and took a summer course in percussion at the Boston conservatory. This, incidentally, is the only formal instruction he has had.

He joined Luis Russell in 1945

Judy Lynn Added To 'Sing It Again' TVer

New York—Judy Lynn, ex-Jerry Delmar and Louis Prima vocalist, has joined Alan Dale on CBS-TV's *Sing It Again* program. The 21-year-old singer replaces Eugenie Baird as the show's girl vocalist.

and stayed with him for two years. Other than one week working with Stan Getz' big band at the Apollo theater this summer (doubling from the Parker strings which were on the same bill) this was the only big band he ever worked with.

Roy puts no drummers down, but then, has unqualified raves for very few. His view is that "you can learn a lot from everybody." However, those drummers he lists as favorites are Art Blakey, Max Roach, Kenny Clarke, Shadow Wilson, and, of course, Jo Jones.

In a period when fashions in cymbals have spread to almost fantastic dimensions, Haynes' 17-inch job may come as a surprise to some drummers. He's had it ever since a trip to California with Lester, when the man responsible for putting his drums on the train just walked off with them. The comparatively small cymbal was the only one he could find in the tiny town to which the job took them. "I liked the sound, and Lester liked it, too," Roy explains. And that, after all, is what counts.

Why?

802 Now Classes Uke As Instrument

New York—The lowly ukulele was finally elevated to the status of a union-recognized musical instrument in the New York area when Local 802 issued an edict to the effect that from now on, all baritone uke players on radio and TV shows must be accredited union members.

Since its recent surge of popularity, the uke has frequently been used as musical accompaniment and on commercials. It's usually been played by non-union members.

Nightly TV Show Spots Top Bands

New York—Eastern TV viewers will be getting nightly views of location bands and acts at work as the DuMont TV network begins a series of remotes from night clubs and danceries in the New York area.

About 10 locations will be used for the show, which will run from 11 p.m. to 1 a.m., EST, five nights a week. Titled *Night Life, U.S.A.*, the show is owned and produced by Frank Dailey, owner of the Meadowbrook, one of the top band showcases in the east. Dailey's Cedar Grove, N. J., spot was, at presstime, the first of the locations to be used for the TV remotes.

Kings Return For A TV Fling



Hollywood—Out of retirement, and looking prettier than ever, are the four singing King Sisters, one of the most successful vocal groups of a few years back. They temporarily turned babies and dishes over to their husbands while they made a series of video shorts for Snader Transcriptions, whose music director, Phil Moore, is in the center above. It's always easy to identify Yvonne as "the little blonde on the right" but the others you'll have to spot for yourself. They are, not in order, Luise, Alyce, and Donna.

Boppers Are Tops In Belgium



Brussels—The first group to play bop in a Hot club tournament, the Jump College band of Brussels has been a favorite combo here since 1947. The unit placed second, behind the Toots Thielmans trio, in the latest Hot club poll, and is now playing at the Cosmopolite club. Shown above are L. Delannoit, trumpet; Jacky Jun, alto; P. Karthy, guitar; Roger Asselbergs, baritone; Jean Delange, drums; Marc Harrison, bass; Johnny Hot, piano, and Jean Leclerc, vibes.

Venuti Part of 'Golden Era' Of Jazz

By CHARLES EMGE

(Ed. Note: Joe Venuti is the eighth jazzman to be profiled in Down Beat's "Bouquets to the Living" series.)

Hollywood—"Influenced? There's no such thing as 'influenced by' in music. When they say 'influenced by' they mean imitator. Most of the so-called great jazz musicians are just imitators. The only important ones are the creators—the ones who created their own styles with their own ideas.

"Louis Armstrong is great because he was a creator, not an imitator. The same goes for Dizzy Gillespie, a great creative musician, who, more than any other, has suffered because thousands of guys who had no real creative ability of their own tried to cash in by becoming imitators of him.

True with Bands, Too

"The same thing is true of bands. Duke Ellington, the original Goodman band, Glenn Miller—I'd even include Guy Lombardo. And Stan Kenton. They were, and still are, great because they created original styles of their own.

"There's your answer to what's wrong with music today. It's been taken over by musicians who have no creative ability of their own, so they imitate those who have."

Those are the words of Joe Venuti. Many readers may be a bit surprised to find him among those selected for attention in our series dealing with that small group of musicians who have made lasting contributions to the story of the ever-changing musical form loosely and inaccurately labeled "jazz."

(Ed. Note: Down Beat staff writers are fully aware that the word "jazz," seldom accepted by musicians, is an inadequate, vague, and almost meaningless expression. However, there is as yet no substitute. Informed readers will be able to interpret its meaning as used in this article from the context.)

Remembered with Lang

Today Venuti is remembered chiefly because of his association with another great pioneer, the late Eddie Lang. The so-called "authorities" have forgotten, or just don't know, that he, himself, has a valid claim to a solid place in the story of jazz according to his own unquestionably valid definition of what constitutes importance in jazz or any other art form.

Like Eddie Lang, first to establish an authentic jazz solo style on the guitar, Venuti was the first to originate an authentic jazz solo style on the violin. The "authorities" will rise at this point with shouts of "What about Grappelli, Smith, and South?"

When Joe started to play "hot fiddle," as it was known in that day—and that's as good a term as anyone has come up with to date—he never had heard, or even heard about, any of them. No one "inspired" or "influenced" Joe Venuti except guitarist Eddie Lang—and no one "inspired" or "influenced" Eddie Lang except fiddler Joe Venuti.

Asked when and where he first became aware of the jazz feeling and started to develop the style that brought him to the attention of his fellow-musicians, he says: "I don't know. Eddie and I started to play together when we were in grammar school. You know, Eddie and I went all through grammar school and high school together.

"We used to play a lot of mazurkas and polkas. Just for fun we started to play them in four-four. I guess we just liked the rhythm of the guitar. Then we started to slip in some improvised passages. I'd slip something in. Eddie would pick it up with a variation. Then I'd come back with a variation. We'd just sit there and knock each other out."

However the critics and collectors now look upon Joe Venuti and his music, few will deny he played an important part in an important chapter of the over-all story. And his own story is one of the more interesting personal accounts. He tells it something like this:

Kids Together

"Eddie and I were kids together in the same neighborhood in Philadelphia. We were together all through school except for a couple of years I put in at the University of Pennsylvania. Everybody in my family played music—string instruments mainly: violin, cello, mandolin. It was just taken for granted.

"Formal training? I think a cousin started to teach me when I was about 4. Solfeggio, of course. That's the Italian system under which you don't bother much about any special instrument until you know all the fundamentals of music. It's the only way to learn music right. Later, when I started to study fiddle seriously, I had several good teachers. I even put in six years in a conservatory.

"Did I plan to be a concert violinist? Sure, every fiddle player does. But even when I was in the conservatory I used to play jazz in between times for the professors. They loved it.

"Eddie and I played our first real job together at a place in Atlantic City in 1921 with Bert Estlow, a piano player. The band also contained a drummer and a saxophone player. When we had time off we used to go to hear and sit in with the Seranton Sirens (Jimmy and Tommy Dorsey, Russ Morgan, et al). And they, and other musicians, used to come to hear us.

Not on Job

"But we never played any jazz

Sings, Too



Hollywood—Debbie Reynolds, who played the role of Helen Kane (with Helen Kane's voice) in *Three Little Words*, does her own singing in her latest picture, *Two Weeks with Love*. Debbie's sparkle, some of which is visible above, has Hollywood talking about her as MGM's next big star. Among her biggest boosters are the kids in the Burbank (Calif.) Youth symphony, in which she played French horn.

on the job with Estlow. We would go into the men's room and play for them there. You could say the first real jazz concerts were played in the men's room of a joint in Atlantic City. Rube Bloom, who recorded with us later, first heard us there. So did Red Nichols, who was always scouting around looking for musical talent.

"When the Dorsey brothers went to Detroit to join Jean Goldkette, who was building one of the great bands of that day—or any day—they persuaded Eddie and me to join Goldkette. When we got to Detroit we dropped in at the Pelham Heath to see Nichols. Red waylaid us and we played with his band there for a time before joining Goldkette.

"We stayed with Goldkette until his band broke up in New York and most of us joined Paul Whiteman around 1927. Everyone knows that story of the days when Whiteman was assembling a band made up of almost all of the great jazz musicians of the day.

Don't Kid About Paul

"Don't ever make fun of Paul Whiteman. He did great things for American music. He took pride in having the finest musicians in the

world as sidemen, and he paid the highest salaries ever paid—\$500 and \$600 a week, and even more for those who also were arrangers."

So, like many others of the period, Joe Venuti came into the jazz story on records made with pick-up groups while playing with Paul Whiteman. The discographer probably will pick up his story with recordings by the Blue Four, in which his original companions, according to Joe's recollection, were Frank Signorelli, piano; Adrian Rollini, bass sax, and, of course, his almost ever-present companion, Eddie Lang. But through the story will pass all the names of what many collectors call the "Golden Era of Jazz"—Beiderbecke, Nichols, Teagarden, Sullivan, Mole, Trumbauer, and Goodman.

It certainly was a Golden Era in many respects, that period that reached its peak in the years of approximately 1927 into the early '30s. It was the era when most of the leading white jazz musicians—even many Negro musicians—earned fabulous salaries as members of commercial dance bands and picked up "side money" recording the kind of music they liked to play with small, specially-selected groups. And it was all musicians' music, played by musicians, for musicians, and with no intent to create a "name" for sale as an attraction (in many cases, the performers actually preferred, for various reasons, to remain anonymous) and with little, if any, concern as to whether the records sold in large or small quantities.

It Passed, Too

But, like all eras, it passed—for better or for worse. Whiteman's day passed; Bix died; Lang died. A few of the better-known instrumentalists of the period formed dance bands and cashed in on the popularity of them during the swing craze. Venuti took his turn at it, but quit in 1942 to settle down in Hollywood in favor of the less arduous, and for him equally remunerative, field of radio and recording work.

He has a slick, not unpleasing little quartet in which he is backed by accordion, guitar, and string bass (currently at the Zebra room of L.A.'s super-fashionable Town House), is busy with guest shots on television and radio shows, frequently with Bing Crosby, who finds him a natural foil and likes to write him into the script.

Like Crosby, Venuti is part of a musical era that has passed, but which, like many of the songs of the period, will never be forgotten as long as music is played.

Large daily newspapers and national magazines continually quote from Down Beat's authoritative articles and news features.

Tex Beneke Leaves RCA

New York—Tex Beneke, the man who inherited and helped perpetuate the Glenn Miller style, has been released from his recording contract with RCA Victor at his own request.

From all reports, Beneke bitterly resented the tremendous buildup given to the Victor-sponsored Ralph Flanagan band, also a Miller-oriented group.

Beneke's contract with Victor had until February to go, but because of his early release he is rumored to be negotiating with Columbia for an immediate deal.

Ina Ray Hutton Ork In San Diego

San Diego—Cab Calloway kept a certain segment of the jazz set happy at Top's until Nov. 1, when Ina Ray Hutton and her swinging crew took over. Operator Clyde Hall reports good business.

In Top's Blackout bar reigns an old Chicago favorite, Rozelle Gayle, still singing and roughing up the piano. Top's ad claims "The Town's Raving About Gayle," which isn't quite true, although he's getting a solid following here.

Comic Arthur Walsh left the Cuckoo club for Las Vegas' Bingo club after a smashing 11 months. ("Here's how to be a real funny guy in San Diego," explains Walsh. "Tell a joke. Then explain it. And they love you.") In Walsh's really funny act are two first rate musicians, Norris Durham, piano, and Gordie Fry, drums. Durham does Shearing-type stuff for pace-change.

Peter Newberg's orchestra playing at the Hotel San Diego's Roof Garden. Bill Lankin, "the one-handed piano wizard," keeps it moving at that hotel's cocktail lounge.

Most operators undecided about future bookings. So many navy recruits are too young and booze economics figures into music plans. Navy recall of older men or return of fleet would hypo music business here.

—Don Freeman

Krupa Goes South On One-Niter Tour

New York—Gene Krupa heads south with his orchestra for the early winter season. Their itinerary includes Fort Lauderdale, Fla., Nov. 17; Tampa, 18; Lakeland, Fla., 19; Ocala, Fla., 21; Andalusia, Ala., 23; University of the South, Seawane, Tenn., 24, and University of Florida, Gainesville, Dec. 1 and 2.

Not Forgotten, Venuti Comes In For A Few 'Beat' Posies, Too



Hollywood—Joe Venuti, the eighth musician saluted in the Beat's series of "Bouquets to the Living," has not been making the stir he did a few years ago, but then, perhaps the interest in jazz violin, or hot fiddle, has waned some,



too. In the first photo are, from the left, high-speed drummer Barrett Deems, Venuti, Ramona, and Kay Starr. Second picture shows another view of Kay, Joe, and



Deems, this time with guitarist Hayden Causey. Joe's latest picture is the third above, showing Venuti and his violin as patrons in the Zebra club tonight will see them.

CHICAGO BAND BRIEFS

Greco Adds Spark, Verve To Hi-Note's House Band

By JACK TRACY

Chicago — It's sometimes amazing what one personnel change in a group can do to the sound and morale of that unit. Take the case at the Hi-Note. Before Buddy Greco came in to sing and play piano with the regular group there, the band was striving without much success to overcome the obstacle of a plodding piano man. It was just another band.

But along came, Greco, an excellent modern musician, and the guys suddenly took life and began playing up to their capabilities.

Members

Cy Touff, who after a year of playing bass trumpet has gained a familiarity with the instrument that allows him to give full vent to his fertile musical ideas; Ira Shulman, Getz-like tenor man who is showing much more confidence and ability with several straight weeks' work under his belt; Red Lionberg, a swinging drummer and graduate of the Jay Burkhart band, and excellent bassist Max Bennett all combine to make this one of the best units in town.

Crew now has a definitive swing and a firm foundation to operate on. Plus an aliveness and interested look in what's going on, instead of a lifelessness born of despair.

Greco also sings, like we said. He has a full, resonant, well-controlled voice that is his own, not the attempted carbon of Eckstine's that so many are trying to affect these days.

Not Needed

Only annoying note that creeps in, but very infrequently, is his singing of a Sarah Vaughan chorus on a tune. This isn't at all necessary, he has the individuality and personality to break into the top rank of vocalists with just one break. (But if they keep shoving material at him to record like his recent *I Can't Give You Anything But Love*, the break may be a long time in coming. Novelty singers are about a penny a dozen on the present market.)

Continuing at the Note as intermission single is Jeri Southern. Here's addition number 1,000,000 in your book of talent that should be recorded and should work class spots like NYC's Blue Angel, etc.

Localities at Apex

Another local group, plus another local singer that someone should buy fast, is playing across the street from the Note at Lou Rossi's Apex club. Singer is Lurleane Hunter, who's been heard quite a bit on local disc shows through her two platters on the Seymour label.

She's handsomely backed by the

John Young trio: Young, piano; LeRoy Jackson, bass, and Bruz Freeman, drums.

Hackett, Wiley Due

The Oscar Pettiford combo is calling the Blue Note bandstand home these days, with the Max Miller combo dropping in for visits every half hour. The bill to follow (Nov. 24) brings a couple of faces back to town that haven't been seen in these parts for quite awhile — Bobby Hackett and Lee Wiley.

Hackett has a quintet, with Charlie Queener, piano; Carl Kress, guitar; Bob Casey, bass, and Don Marino, drums.

Lee, the Cherokee Chanteuse, is making one of her rare club appearances on this date. George Auld's combo also scheduled to be on the bill.

Dave Brubeck's trio, hailed in

Modernist



Chicago — Practically the mainstay of the Hi-Note here, and certainly one of the most remarkable singers to have worked around this town in years, is Jeri Southern, above. Jeri is the girl who moans those sad songs so feelingly, and backs it up with her own modern piano.

Wisconsin Pals Remember Bunny



Fox Lake, Wis. — Eight years after Bunny Berigan's death, at the age of 33 in New York, a monument has been placed over his grave near here. Speakers at the dedication were, from the left above, Tom Cullen, who is writing a biography of Berigan; Merrill Owen, Bunny's first leader; Ray Grosse and Doc DeHaven, early friends of Berigan and fellow musicians, and Artie Beecher, drummer, whose interest in the monument campaign was primarily responsible for its success.

California as the end, comes in Dec. 15 for a stay. Last product that state sent here, the Red Norvo trio, more than lived up to advance billing.

Gillespie at Silhouette

Dizzy Gillespie's sextet opens tonight (17) at the Silhouette, the spot at which he always puts on a good showing crowd-wise. Wingy Manone, after several false alarms, came in for a 17-day stand preceding Diz, using local men. Didn't exactly break it up.

Herbie Fields returns once more to the Howard street bistro on Dec. 22 for at least three weeks. Casual thought: Wonder where he'd play most of the year if the Silhouette weren't in business?

As mentioned in the last issue, jazz returns to the Capitol and Brass Rail in two weeks, when Buddy Rich opens at the Capitol with his combo on Dec. 4, and the Count Basie sextet stops off again at the Rail Dec. 5 for a sojourn.

But while that notation should be made in the ledger with black ink, one for the red side follows. Bill Russo's modern, softly-swinging quintet left the Airliner after more than three months and was replaced by George DeCarl and His Whispering Trumpet (don't laugh at me, he's billed that way).

For what it may mean, since the wholesale cleanup of N. Clark street and the near north side, the Sewer, by the simple expedient of changing two letters in the sign, has become the Jewel.

The Bill Perkins trio playing nightly at the 125 club, on Clark street. Has Bill Shavers, piano, and Bill Buchanan, guitar. Per-

kins plays alto.

Burkhart Busy

Jay Burkhart doing good business at his Monday night Nob Hill sessions, several of which found Tiny Kahn on drums, Max Bennett on bass, and Lou Levy playing piano. Burkhart band also playing at the Regal this week on the George Shearing bill.

Danny Alvin and his Dixielanders open at Nob Hill Jan. 5, after a long, long run at the north-side Normandy restaurant.

Also on the Dixie front, Johnny Lane, Georg Brunis, and company continue at the 1111 club, while the Art Hodes combo continues its sterling work at Rupnek's. Miff and his Molers look set for quite a spell at the Bee Hive, and the Lee Collins crew stays on at the Victory club.

Jazz at Silver Cloud
The Milwaukee and Belmont

Sidemen Switches

Woody Herman: Johnny Bello, trumpet, for Normie Fay (to Texas to live) . . . Ted Weems: Larry O'Leary, drums, in . . . Charlie Barnett: Gene Roland, trumpet, and Lou McCrary, trombone, added (both from Claude Thornhill).

Condon's: Wild Bill Davison, trumpet, for Johnny Windhurst . . . Ned Harvey: Helen Ramsay, vocals, added . . . Bill DeHay: Ziggy Schatz, trumpet, for Charlie Panely.

Joe Bushkin: Charlie Smith, drums, for Morey Feld . . . Charlie Ventura: Artie Friedman, alto, for Charlie Kennedy (to army).

avenues district swings a bit on Monday nights, as the Eddie Purcell group, including drummer Bill Kay, play off-night sessions at the Silver Cloud.

Big bill at the Chicago theater starting Dec. 8 will spot Duke Ellington and the always-welcome Sarah Vaughan. Dean Martin and Jerry Lewis are in for a week starting today (17), along with Marilyn Maxwell.

The highly-entertaining Stan Nelson trio will continue at the Cairo until Nov. 26. Group is loaded with special material and talent, is highly listenable despite the fact it isn't a jazz unit.

From disc jockey Fred Reynolds' record review column in the *Tribune* (review of new Sarah Vaughan album):

"I've always had the feeling Messrs. Harold Arlen, Fats Waller, George Gershwin, etc. could write a better song than Sarah could improvise, and (now) I'm sure of it. Miss Vaughan wanders all over the scale like a lost lamb, and with just about as little purpose.

"It's too bad the last number . . . couldn't have been *The Whiffenpoof Song*, because then the whole thing could have ended with 'Baa, Baa, Baa'."

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With Bop City Kaput, Birdland Only Broadway Bop Joint Left

New York—With the folding of Bop City and the rumored reopening of the old Royal Roost as a hillbilly haunt, the Broadway musical scene narrows down to Birdland, which, with disc jockey Symphony Sid pitching the spot nightly on his broadcasts, has been doing top business with its progressive jazz policy.

On the Bop City site now stands the Paradise, currently showing a jazz-oriented musical review called *The Jazz Train* and featuring dancing between sets. Gone are the bleachers, the \$1 admission charge, and the much-heralded ice cream sodas and malted milks. The end of an era?

Birdland has an impressive array of bookings lined up to finish out the year. Art Tatum just finished a stint, was followed on Nov. 16 by Sarah Vaughan and the Erroll Garner trio.

Dec. 16 finds Ella Fitzgerald coming in to play through the holidays.

Spanier Sets New Record In Frisco

San Francisco—Following Muggsy Spanier's record breaking three-month reign at Doc Dougherty's Hangover club, Jess Stacy opened Nov. 13 for four weeks for his first appearance in the Bay area since his Goodman days.

With Jess are Lou McGarity, trombone; Albert Nicholas, clarinet; Smokey Stover, drums, and Rico D'Alles, trumpet.

Nappy Lamare's group is slated to follow Stacy at the Hangover, opening Dec. 12. Nappy will have



Ella, Louis Duet; Sy Aids

New York—Ella Fitzgerald, Louis Armstrong, and music director Sy Oliver, photographed in Decca's New York studio during a recent date which featured vocal duets by Ella and Louis. Released already are *Dream a Little Dream of Me* backed by *Can Anyone Explain*. This is the second time Ella and Louis have worked together on wax. Previous date, in 1946, saw the cutting of *Frim-Fram Sauce* and *You Won't Be Satisfied*.

to double back to L.A. every Monday for his TV show, thus changing the club's off night from Sunday to Monday. Future Hangover bookings will probably include Miff Mole and Art Hodes.

STRICTLY AD LIB

by THE SQUARE

Henry (Red) Allen 3rd enlisted in the marines. Like his father and grandfather, both of whom are playing trumpet, he has taken up the instrument and will become a hornman when he finishes his term in service . . . Jimmy Dorsey's Dixieland group within the band at the Statler (NYC): Shorty Sherock, trumpet; Ray Diehl, trombone; Art Lyons, tenor sax; Bob Carter, piano; Bill La-lotte, bass; Karl Kiffe, bass, and Jimmy on clarinet.

Ray Dieneman, former tubman with Vic Lombardo and Blue Baron, will sell life insurance from now on . . . Bud Freeman and Lee

Castle are cooking up a deal in New York, with Ernie Anderson master-minding . . . Bob Anthony, who used to sing with Glen Gray and Harry James, is fronting his own band . . . Marion Gange, guitarist in the original Ina Ray Hutton

orch., is associate producer at radio station WHIO in Dayton, Ohio . . . Cab Calloway is talking about opening a Broadway night club.

Dinah Shore will cut the Victor album of the *Call Me Madam* show, singing Ethel Merman's part, natch . . . Seymour Heiler, one of Frankie Laine's three managers, will wed his secretary, Billie Reynolds, in January and George Arus, trombonist, will make singer Judy Walsh his bride soon. Same plot hatching with Lynn Oliver, drummer, and Daria Winslow, russet-tressed model.

Charlie Ventura switched from Joe Glaser to CAC, will drop his Victor contract when it expires in December, and take his band to the *Blue Orchid* in Philadelphia for a run on Nov. 20 . . . Jerry Gray's tour of New England after his current Meadowbrook stint in New Jersey, will take him back to his home town of Boston . . . Peggy Lee opens Nov. 28 at the Cocoanut Grove in Los Angeles, backed by Dave Barbours with Buddy Neal, piano; Joe Shulman, bass, and Bill Exiner, drums.

Add to list of Those Who Care: Ed Shaughnessy, Ventura tubman, and pianist-singer, Blossom Dearie; Irwin Zucker, Decca publicist, and Dotty Filomio, steno in the same office; Chic La Von, drummer, and Virginia McCarthy, music student . . . When the Royal Roost (NYC) reopens it will have a no jazz policy, just hillbillies and commercial stuff . . . Jack Egan, publicist, who bought a house across the street from client Gene Krupa, played neighborly by dropping over to borrow a cup-of money.

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BY *Gibson*



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Musician Warns Men of Paralyzed Embouchure

By TIPPY MORGAN
(The Second of Two Articles)

Hollywood—Since December, 1949, when I left the clarinet chair with Claude Thornhill's band because of a paralyzed embouchure I've done a lot of thinking about my problem. I talked with Rafael Mendez, Ted Vesely, and Billy Krechmer

—all three have had lip break-downs. But all three are playing today and playing fine.

Krechmer tells a tragic story of being forced to give up his clarinet for 18 months. Krechmer's trouble began back in January, '38. He was playing five-a-day in the pit at the Earle theater in Philly and making club dates every night until 3 a.m. He was tired—exhausted from overwork.

'Short' Rest

One day he went onstage for the first show at the theater. He started to blow, but his jaw locked. He couldn't make the reed vibrate. Doctors told him to take a "short" rest—a short rest that lasted 1½ years. "Occupational neurosis," they called it.

Meanwhile Billy opened his own club, the Jam Session. Friends with visiting bands dropped in... friends with Jimmy Dorsey, BG, Krupa, and others. Everyone encouraged Billy—told him he'd play again. Billy wasn't so sure, until one day: "... I knew I could play again, because I had to think that way."

Then the struggle began in earnest. Billy was up against the same obstacles that had already been overcome by Mendez, that later came to Ted Vesely, and now to myself. How to play a horn that he knew so well—an instrument that was like an old friend. Familiar fingerings, same old mechanics, technique... nothing changed but for one thing. No embouchure. No power behind the horn to make it sound.

Wonderful Feeling

For months Krechmer dreamed and thought only of playing again. He tells this story today. "... One night I felt a terrific urge to play. So the next day, a closed Pennsylvania Sunday, I sneaked into my own dark night club. Tiptoed down the stairs to the closet and broke the lock (my mother held the keys so I wouldn't be tempted). I pulled out my clarinet... Man! I played that first day for five minutes before my jaw went into a spasm. But it was a wonderful feeling. I could play again. From then on it was slow going, but I made it."

The recovery has to be slow and gradual—it takes time. Dr. V. R. Zarling, V.A. neurologist, is very interested in musicians' embouchure problems. Dr. Zarling is not

only a former French horn player, but also was once afflicted with facial paralysis himself. He told me that any horn player with a nerve collapse can overdo it by too much practice, too soon.

Most musicians with lip trouble will rush to the "woodshed," practice even harder to get back in shape. But, in the case of paralysis, the improvement must be made step by step.

Several Schemes

Since my own illness in December when I left Claude's band, I've tried several different schemes to work out my difficulties. But I found the best thing to do was wait. One day in June, this year, I discovered I could whistle. The following week I played a few minutes on alto.

The tight clarinet embouchure was too much at that time. But now I'm blowing a half-hour a day on both horns. I'm ready to go out and blow in the Hollywood sessions. However, I lack confidence, afraid to play in public.

Uncertainty

Ted Vesely told me of the uncertainty that hounded him when he first started to blow again. Every place he went with his trombone he was "bugged"—afraid of the other musicians. Then he adopted an indifferent attitude.

"My friends understood my problem," Vesely said. "And the others that might have laughed, well... what can you say?"

What can you say? You want to blow, you know you can; yet you're afraid. It's a strange feeling.

Dr. Zarling gave me another word of advice—advice for all musicians. "In regard to musicians, alcohol is the most harmful toxic substance to injure nerve tissue. Alcohol, lack of sleep, and a little virus infection. Then you've got trouble."

"Furthermore," the doctor added, "if I were a musician depending upon the soundness of my embouchure for my living, I'd see that I kept my face warm in winter."

It's all worth thinking about. Every horn player should carefully guard his chops. It takes a good embouchure to play a horn, so it's worth protecting. Believe me, I can say that now. So will Rafael Mendez, Billy Krechmer, and Ted Vesely.



Ted Vesely, whose troubles are described by Tippy Morgan in the adjoining story, and his combo, which is now playing at Beverly Cavern, Hollywood.

SWINGIN' THE GOLDEN GATE

Frisco's Fairmont Hotel Goes Off Name Standard

By RALPH J. GLEASON

San Francisco—Following Billy Eckstine's three-week engagement, which ends Dec. 3, the Fairmont hotel will close the Venetian room except for occasional weekends. The swank Nob Hill hostelry has discovered that none but the

lonely few top names draw well enough for the house to take it these days. Top names are too few and hard to book consecutively. Result has been a lot of in-between, no-drawing acts that lost money.



Ralph

If, after the first of the year, they can line up enough top talent, they will reopen the room. In any case, they will open it for Lena Horne if and when they get her and maybe one or two others, Eckstine included, depending on how his engagement goes.

Shuttering of the Venetian room has been a possibility for some time now, and once again here's tribute to the senseless operations of booking agents. The talent that MCA sold those guys time after time would kill a better room than that.

During the latter part of Oc-

tober, San Francisco was fetlock-deep in girl singers. Toni Arden was at the Mark, Rose Marie (remember her?) at the Lido, Connie Haines at the Paramount theater, and Mitzi Green at the Fairmont. Betty Bennett, who sings more than all of them lumped together, and in tune, too, went back to L.A. to look for a job.

BAY AREA FOG: Miles Davis, who quit the job he and Dexter Gordon had in Oakland at the Wolf's club, immediately caught on at the Black Hawk in S.F. Miles, with a small group including Warren Thompson, drums, and Carl Perkins, a pianist with a most remarkable mannerism of playing with his left arm parallel to the keyboard. Opposite Miles, was Dave Brubeck's group. Anita O'Day and the Vernon Alley quartet come in Nov. 28.

Meanwhile, the Wolf's club, which miraculously survived the appearance of a fat clown named Walt Sommers as m.c., added Son-

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ny Criss, alto; Hampton Hawes, piano, and Roy Porter, drums, to Dexter Gordon.

Dick Stabile popped up in town leading the theater ork for the Paramount during the Connie Haines-Lewis & Martin week... Rabon Tarrant's group doubling between Slim Jenkins' and Sunday afternoon sessions at the Paradise club... It now looks like Louis Armstrong will be out in S.F. in January and once again at the New Orleans Swing Club, but if he is, it will be because club op Lou Landry has managed to pay off what he owes T-Bone Walker, Tiny Davis, and other musicians from his disastrous summer bookings. Landry is appealing his narcotics rap and is currently out on bail.

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ORCHESTRATIONS—FULL BAND

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<i>Angry</i> (Dixieland Orch.)	Bill Howard	1.00	Melrose Music
<i>Basin Street Blues</i> (Dixieland Orch.)	Bill Howard	1.00	Melrose Music
<i>Billy The Kid</i>	Billy Butterfield	1.00	Capitol Songs
<i>Copenhagen</i>	Bill Howard	1.00	Melrose Music
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ORCHESTRATIONS—SMALL BAND

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METHODS—INSTRUCTION BOOKS

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Piano <i>Crazy Bone Rag</i>	Charles Johnson	.50	Forster Music
A. Sax <i>Charlie Parker's Be-Bop Alto Solos</i>	Charlie Parker	.75	Capitol Songs
T. Sax. <i>Illinois Jacquet Tenor Sax Solos</i>	Illinois Jacquet	1.00	Capitol Songs
T. Sax. <i>Charlie Ventura Tenor Sax Solos</i>	Charlie Ventura	1.00	Capitol Songs

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Capitol Songs, Inc., 1491 N. Vine St., Hollywood 28, Calif.	Mills Music, Inc., 1619 Broadway, New York, N. Y.
	St. Nicholas Music, Inc., 1619 Broadway, New York, N. Y.

Top Tunes

Listed alphabetically and not in the order of their popularity are the 25 top tunes of the last two weeks, on the radio, and in record and sheet music sales. An asterisk after a title denotes a newcomer not previously listed:

All My Love
Bonaparte's Retreat
*Bushel and a Peck**
Can Anyone Explain?
Cincinnati Dancing Pig
Goodnight, Irene
Harbor Lights
I'll Always Love You
I'll Never Be Free
La Vie en Rose
*Molasses, Molasses**
Mona Lisa
Music, Maestro, Please
*Nevertheless**
No Other Love
Orange Colored Sky
Our Lady of Fatima
Patricia
*Petite Waltz**
Sam's Song
Simple Melody
Sometime
Thinking of You
You, Wonderful You

Alone

New York—You've heard people say that Irving Berlin is in a class by himself as a song writer? Well, that's now the literal truth. Because ASCAP, in a new system of ratings, has put Berlin in a classification of his own at the top of the heap due to the astounding number of times his tunes are performed each year. According to a recent survey, they found that Berlin's works averaged 600,000 plays a year for the last five years. Thus his exalted status.

*You're Mine, You**

Producer Tells Of Last Jolson Visit To Studio

Hollywood — The last visit of Al Jolson, the man who put sound pictures in business, to a Hollywood movie studio provided one of the last glimpses of one of the most extraordinary personalities in the entertainment world in the last 50 years.

Jerry Wald, of the newly-formed Wald-Krasna production unit for whom the 64-year-old singer was to star in big-budget musical based on the story of the U.S.O. in World War II, described the occasion for *Down Beat*. He said:

"Al visited our office here at RKO the Friday before his death (in San Francisco, Monday, Oct. 23) to discuss his role—the script was still in the formative stages—and songs to be used. He was like a kid. Full of enthusiasm. Convinced that this was going to be the greatest thing in his career.

"He clowned around, kidded us all about the huge sum of money he was getting ('And Larry Parks won't get a nickel of it,' he cracked), and even did a satire on Al Jolson.

"But the thing that impressed everyone here was the way everyone on the lot, from the biggest stars to the errand girls, kids who weren't born when he made *The Jazz Singer*, made a rush for the windows just to see him when the news flashed from office to office that he was on the lot."

The Wald-Krasna picture, *The Stars and Stripes Forever*, is still on the schedule, but has been postponed. There have been discussions about the use of clips from some of Jolson's pictures, but since he had not appeared as himself in a picture for many years, the only footage available for use in this picture probably would be from newsreels shot during his World

Mercury Acquires Jeffries Masters

New York—Mercury records has acquired 37 Herb Jeffries masters from the now-defunct Exclusive records waxy for \$2,200, with the intention of releasing most of them on LPs in the near future.

Jeffries, whose contract with Columbia is up at the end of the year, is rumored to be negotiating with several other labels for new recording deals, Mercury not among them.

War II tours and the Korean tour that is believed to have weakened him and hastened his death. His old friend, songwriter Harry Akst, who made the tour with him as accompanist, told *Down Beat*:

"We did something like 40 shows in less than 30 days. Some of them were so close to the front lines the artillery shells from both sides would be lobbing over our heads during the shows, and many times they were carrying the wounded right by us. If they were able, the kids on the stretchers waved as they were carried by."

"We traveled on a bomber assigned to us by General MacArthur. You might say we lived on it, practically. Al was crazy about the kids who flew that bomber, and the kids were crazy about Al. General MacArthur heard about it and he sent four members of the bomber crew to be present at the funeral as his personal representatives. How about that!

"So now Al's gone, and there's nothing for any of us who were close to him to say that can be put into words. Every time I think of that last record he made, I practically go to pieces.

Jolson's last phonograph record, recorded for Decca with an orchestra under the direction of Gordon Jenkins, was a song with music and lyrics, by Akst. The title: *No Sad Songs for Me*.

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The Schillinger System

By KENNETH MacKILLOP JR.
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Boston—In our first article, stress was laid on the importance of a thorough knowledge of rhythmic possibilities to the composer-arranger who is working in any of the various fields of modern music. Simple examples were given showing a few of the myriad possibilities inherent in the most basic of number relationships: 1 and 2. To carry our acquaintance a step farther into the realm of rhythm, let's look into a second technique, a process which Joseph Schillinger called displacement.

Displacement is the act of moving a rhythmic value or a series of rhythmic values from where it originally was to a new place in the over-all rhythmic picture. As a basic example, let's consider a whole note as our original material, thus: Ex. IA.

Now we may displace this note from its original setting by any value we choose. Displacing by a quarter-note to the right would give us: Ex. IB.

Displacement by an eighth-note to the right would produce: Ex. IC. And we can displace in similar fashion any note or series of notes either to the right or to the left by any quantity we happen to choose.

Let's see what might happen if we displaced a simple series of notes. As basic material this time we will choose the numbers 2 1 1 2, using an eighth note as the unit of time value. Then, in 4/4 time, 2 1 1 2 would be expressed: Ex. IIA.

Next, let's put this four-note pattern in a 2-bar phrase: Ex. IIB.

Now we can proceed with the displacement technique, moving the notes to the right by one eighth, three eighths, or seven eighths, still maintaining our two-bar phrase, but adding variety to the original pattern:

- IIC: Displaced by one eighth to the right.
- IID: Displaced by three eighths to the right.
- IIE: Displaced by five eighths to the right.
- IIF: Displaced by seven eighths to the right.

As an added factor, and aside from the main point, it would be quite possible to combine, say, displacements (C) and (F) below to

make a two-bar pattern derived from our original 2 1 1 2 idea, and yet quite different from the original in sound, like this: Ex. IIG.

It must be apparent by this time that this technique can be applied to any rhythmic pattern of any length. Following are a scant few of the thousands of applications of this single technique to various problems of the composer-arranger.

First, let's rearrange an existing melody. Here is a four-bar tune: IIIA.

A bit square, don't you think? But, using our displacement technique, we can make repairs quite easily and still keep within our four-bar frame. First let's extract the rhythm pattern: IIIB.

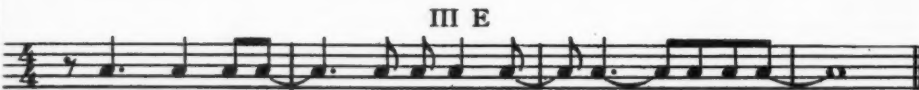
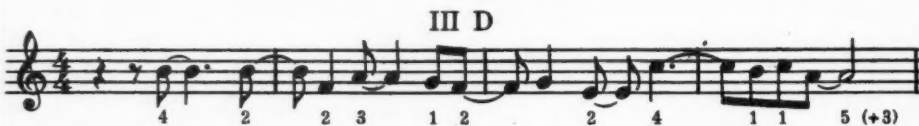
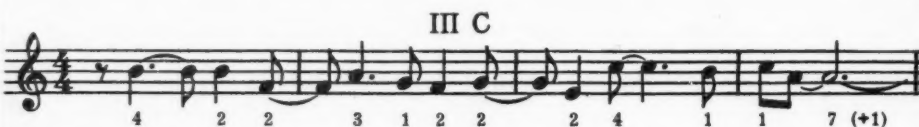
Now let's displace first by one eighth (IIIC) and then by three eighths (IIID). Notice that the note values, the original durations, have not changed. They have merely been displaced.

Better, but perhaps we can improve things a little more. By examining the previous material it occurs to us that the rhythmic quality that produces *beat* is *anticipation*, that is, the tying in of an eighth note value before the regular first beat and third beat of the ordinary 4/4 bar. In terms of the theory of displacement, this means that we can displace to the left wherever it suits our purposes: Ex. IIIE.

A simple harmonization of the above might be played by five saxophones: Ex. IIIF.

Or in the style of the late Glenn Miller, who was also a student of the Schillinger system, it could sound like this: Ex. IIIG.

The technique of rhythmic displacement is applicable to any spot in any style of arranging or composing. It is particularly valuable to the dance-band arranger, however, when he is dealing with the rhythmic problems of introductions and modulations. In our next article, we'll explore some of the basic uses of this device in dealing with these difficulties.



IA IB IC

IIA IIB IIC IID IIE IIF IIG

2 1 1 2 2 1 1 2 2 1 1 2 2 1 1 2 2 1 1 2 2 1 1 2 2 1 1 2

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Vaughan Signs 3-Year Contract

New York—Sarah Vaughan, who signed a one-year deal with Columbia records in January, 1949, has had her contract picked up by the label two months ahead of time for a three-year period.

The singer, one of Columbia's major wax attractions, is set for a west coast session this month with Paul Weston at the helm.

Dardanelle In Mass.

New York—Dardanelle is back playing piano and vibes with a new trio at the Kimball hotel's

Pickwick room, Springfield, Mass. Unit will stay until after New Year's Day. With her are Ernie St. Jacques, bass, and Sal Salvatore, guitar.

Shavers To Toronto

New York—Charlie Shavers takes a group to the Colonial inn, Toronto, Nov. 20, for three weeks. With Charlie are: John Kirby, bass; Jackie Mills, drums; Ken Kersey, piano, and Canadian clarinetist Cliff McKay.

Piano Convention

Chicago—The midwestern convention of the International Piano Teachers association will be held Dec. 10 and 11 at the Hotel Sherman here, it has been announced by president Robert Whitford of Erie, Pa.

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Collegians Graduate To The Big Time



San Diego—From out of the west comes a San Diego State college-trained unit which takes a middle stand on the bop versus commercial battle. Brunette Joni Richardson provides the vocals. Rest of the group is composed of Johnny Hamlin, accordion; Woody Williams, clarinet; Ken Earnest, bass, and Frank Brennan, drums.

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San Diego — San Diego State's students are puffed up about the diamond-bright future of the all-collegian Johnny Hamlin quartet, class of February, 1950.

Unit was organized nearly a year ago, and after graduation was taken over by Stutz Enterprises, under management of Andy Andersen, former New York musician.

They rocked San Diego's Cuckoo club and New Carnival room, then played the late Buggsy Siegel's Flamingo hotel, Las Vegas, Nev. There they blew bop—both polite and weird—at the Tallyhoo room, alternately providing mickey for the people in the more sedate Flamingo room.

Date at Tommy's Ranch club in Great Falls, Mont., was next, followed by the Ranch Inn in Elko, Nev., and Reno's Golden hotel—all class spots. August was spent at the Naval air base club on Coronado playing for officers and polishing up material. They played the King Cole room in Denver in September, hope to head east soon.

Cultivating a clean, precise sound with big band tonality on a small scale, unit's keynote is versatility. Clarinet often is voiced over accordion for post-Glenn Miller sound which gasses the dancers.

Boys also tear out wicked bop with Art Van Damme neatness. They want to play both for hip musicians and freight-paying public, and results so far indicate they've hit a sound middle road to commercial and musical success.

Instrumentation: Hamlin, piano, accordion and vocals; Frank Brennan, vibes, marimba, drums and vocals; Woody Williams, tenor, clarinet and vocals, and Ken Earnest, bass, trombone, and vocals.

Canary Joni Richardson, a bosomy San Diego girl, rounds out the unit. Joni chirps with modern Vaughan-Christy-Fitzgerald overtones, but with her own distinctive style and personality dominant.

Among enthusiasts for the outfit is Gene Norman, the *Just Jazz* jock, who is the Garroway of the coast. Gene has played the platters already cut on K-L label and says he is anxious for more. Sides cut are *Rain, It's Too Soon to Know, You Were Meant for Me*, and *All of Me*.

—Don Freeman

Hollywood—Frankie Carle's newest project, a series of half-hour telefilms to be used for the instruction of piano students, has been delayed pending his recovery from an operation performed on the band leader at a local hospital.

MOVIE MUSIC

'September Affair' Affords Some Good Musical Bits

By CHARLES EMGE

Hollywood—In *September Affair* (Joan Fontaine and Joseph Cotton) Paramount will soon treat movie audiences to a super deluxe, family size slice of musical soap opera that will unquestionably register what the trade magazines like to headline as a "Boxoffice Sockeroo." Joan is a pianist who, as the story opens, is returning to the U.S. for her first major concert tour after years of study in Italy.

On the plane she meets Joseph Cotton, who is taking himself a vacation from marriage and the boredom of just making a lot of money as an engineering industrialist. The plane is forced down at Naples by engine trouble; they go for a bit of sight-seeing; the plane takes off without them with their names still on the passenger list; later it crashes at sea with no survivors.

Have a Ball

"Officially dead," they decide to continue their combination sight-seeing and love-making sojourn in old Italy (where much of the picture was filmed). Problem: The pianist has to give up the career for which she has spent years of study; the engineer isn't quite sure that in the long run he wouldn't be happier at home with his wife and son.

Can even attractive, talented, unencumbered individuals enjoy "stolen happiness?" The screen story says no—but indicates that there's no harm in trying, and that it can be a lot of fun for a while.

The scoring job on *September Affair* is one marked by surprisingly good taste and even considerable ingenuity. A unique and effective device is the reproduction in a key sequence of the late Walter Huston's phonograph recording of Kurt Weill's *September Song*.

Huston, himself, is not in the picture; and the recording, incidentally, was not dubbed from his original on Decca. He happened to be working on the Paramount lot when *September Affair* was in production and made this one especially for the picture.

Skillful Dubbing

The unusual degree of authenticity attained in Joan Fontaine's scenes as a pianist was achieved by skillful intercutting of a few shots in which she performed the actual finger work herself (she's a passable pianist) to soundtracks recorded by Leonard Pennario, with closeups of the hands of pianist Paulena Carter in the more intricate passages.

A few sharp-eyed moviegoers, tipped off by rascally writers like this one, may even detect Paulena as the visual double for Miss Fontaine in several of the long shots and even in one close-up that was shot from an advantageous angle.

Pictures of this type are generally overweighted with symphonic music to the point of stuffiness. This one isn't. The Rachmaninoff *Second* gets heavy play, as well as heavy playing, but stands up under it.

In his underscoring, Victor Young, who knows that effect is more important than alleged orig-



L. Pennario, Joan Fontaine

inality in this type of work, has provided, among other things, some pleasant re-creations of Italian folk melodies.

The incidental music in the Italian village sequences is just syrupy enough and hardly too much so for this type of picture, all in all a good movie and notable for the neatness with which dramatic and musical elements have been combined with no loss to either.

Movie Music Reviews

I'll Get By (June Haver, Gloria DeHaven, Dennis Day, William Lundigan, Harry James and band). Another version of the standard film musical, the one in which the newcomer to the music and/or show business finally makes the grade only to find that in gaining success he has lost the girl. Naturally, he gets her back.

This time he's a song publisher. The girl is June Haver, who is half of a song and dance act with Gloria DeHaven. Harry James appears as Harry James and plays his trumpet with his band. In keeping with the current trend, the songs are all revivals of the era (very roughly 1935-1945). Some samples: *I'll Get By, Deep in the Heart of Texas, I've Got the World on a String, There'll Never Be Another You*.

Alert listeners will hear Red Norvo's xylophone in several sequences, but they won't see Red in the picture because he's not there. A small group headed by pianist Hal Schaefer, visual and sound, comes through with a fresh, modern beat in the sequence with *I've Got the World on a String*.

New York—After several critically-acclaimed TV appearances and a money making stint at the Riviera nitery, singer Billy Daniels has been signed to a Mercury contract after false reports that he was going to Victor.

Daniels' deal is for a year with options. Previously he had waxed for Apollo and Bluebird.

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Wrong Way To Make Money On Dance Band Biz

With the perking up of business in the dance band field, some of the evils that existed during the golden era of the '30s and early '40s are beginning to rear their ugly heads again, too. It is obvious that when the loot starts to roll in, there will be many characters on the sidelines with ready mitts.

It is reported that an executive of a trade publication has a sizable "piece" of one of the newer and more successful bands. This is good for neither the publication nor the band. Other instances in which bands are being cut up, with slices going to persons outside the activity of the orks themselves, are coming to light.

A leader has enough difficulty these days winning the public and making enough money to meet his payroll, support himself, and return a reasonable profit to legitimate backers, if any, without giving bites to greedy outsiders, even though they may promise to get him that booking, give him that publicity, or grab him that record contract or radio break.

We haven't heard of any club operators or spot owners in this new era who insist on a share of probable future profits before they will buy at unit at scale for a "buildup" in their place. We pointed out years ago that a spot rarely builds an attraction, it usually is the attraction that builds the spot. But they'll be cropping up!

There is another situation that sounds unhealthy to us, although we have no evidence that it has affected the progress of any specific dance bands so far. The a. and r. heads of many recording companies are leaders who frequently make records with their own orks. Usually they have control over the assignment of songs on all record dates in their studios, giving them first choice (if they choose to take it) of all new material as it becomes available. It hasn't happened yet, but will it?

We know of one record company exec who is on the level. The manager of a new (and fairly successful) dance band put a grand in cash on this gent's desk and said: "We want a recording deal and there's more where this came from!"

The chap behind the desk said promptly: "Even if I had a deal for you, you wouldn't get it now. And if you did, it wouldn't cost you a stinking cent!"

We need more of that type in the business.

RAGTIME MARCHES ON

NEW NUMBERS

COVINGTON—A son, Dennis (6 lbs., 14 oz.), to Mr. and Mrs. Warren Covington, recently in New York. Dad is CBS staff trombonist.

BARR—A son, Michael (7 lbs., 3 oz.), to Mr. and Mrs. Ray Barr, Oct. 11 in New York. Dad plays piano for Vincent Lopez and the Kay Kyser show.

NAPOLEON—A son, Marty Phillip, to Mr. and Mrs. Marty Napoleon, Oct. 14 in

New York. Dad plays piano for Charlie Ventura.

SEEMAN—A daughter, Lisa, to Mr. and Mrs. Bill Seeman, Oct. 25 in Perth Amboy, N. J. Dad, former trombonist with Krupa and Hield; is now head of a marine transportation company in New York.

YOUNGLING—A daughter to Mr. and Mrs. George Youngling, Oct. 16 in Pittsburgh. Dad is KDKA staff musician and arranger; mom is radio singer Faye Parker.

TIED NOTES

DIEMH-TORIE—Ray Diehl, jazz trombonist with Jimmy Dorsey, and Joyce Tobie, July 27 in New York.

MARKS-DORFMAN—Melvin Marks, Mills music advertising and publicity director, and Etta Dorfman, secretary to Mercury records exec Leonard Feist, Oct. 7 in New York.

FINAL BAR

BONX—Nathan J. Bonx, 60, pianist and song writer who doubled as attorney with

Her Champ



New York — Barbara Belle, who counts Fran Warren's personal management among her other duties, is starting to work on baritone Champ Butler, above. Barbara says she found Champ working in a Beverly Hills parking lot. He will be booked by a new agency, B-Nu. That stands for Belle and former Broadway show angel Lee Newman.

BBC Babe



London—A newly-signed record label here, with the Esquire label, plus a fortnight at the swank "96" club in Piccadilly are the latest achievements of Canadian singer Katharan Oldfield. Katharan is the girl whose photo in the Beat and subsequent audition records, with the aid of correspondent Derek Boulton, attracted the attention of BBC conductor Robert Farnon and led to many appearances on the British network and her current success.

New York—The Havana-Madrid nitery, closed for several weeks, has reopened and now is featuring Jerry Cooper's band. Personnel includes Paul Kahane, trumpet; Cooper, trombone and vocals; Stan Kosow, clarinet and tenor; Allen Hague, piano (no relation to Al Haig); Phil Rosen, bass, and Gary Chester, drums.

the Securities and Exchange commission, Oct. 25 in Washington, D. C.

COHN—M. D. Cohn, 50, onetime pianist and leader, Oct. 8 in Kansas City.

FEID—Mrs. Carolyn R. Dunlap, 35, pianist known professionally as Carolyn Feid, Oct. 22 in Elizabeth, N. J.

GRAY—H. Willard Gray, 82, music publisher, Oct. 23 in Old Lyme, Conn.

HILL—Ralph Hill, 51, music critic and former editor of the BBC's Music Times, Oct. 19 in London.

HUSTON—Elizabeth Herlocker, 61, radio singer known as Betty Huston, Oct. 7 in Chicago.

JOLSON—Al Jolson, 64, singer and entertainer, Oct. 23 in San Francisco.

KERN—Herbert Kern, 61, chief organist for Fox west coast theaters for 18 years, Oct. 14 in Long Beach, Calif.

KOUNTZ—Richard Kountz, 54, composer and radio pioneer, Oct. 16 in New York.

LEVANTON—Alexander Leventon, 54, former violinist and concertmaster of the Rochester Philharmonic and Civic orchestras, Oct. 12 in Rochester, N. Y.

MOORE—James Thomas Moore, 64, former bandmaster, Oct. 3 in Philadelphia.

SHERARD—John R. Sherard, 81, musician, Oct. 25 in Los Angeles.

VALINOTE—Arthur Valinote, 46, bass violinist with dance bands, Oct. 2 in Philadelphia. He formerly played with Leo Zollo and Joe Frassetto's units.



"I wouldn't stand too close, if I were you."

CHORDS AND DISCORDS

Carlos Chides

Hollywood

To the Editors: Upon reading Derek Boulton's report (*Down Beat*, Oct. 20) of the King Cole trio's Palladium engagement, I think your attention should be called to the inaccurate reporting of same. I don't mind my artists being criticized if they do a bad performance or if business is bad, because all of us can't be perfect at all times. However, in this case Boulton has been entirely misinformed.

The only trouble we had with the first show. What happened was this: The tunes that we picked out for Nat's program were in some cases tunes which had not been heard by the audience. For the second show that evening we changed the program around and added what we thought were better-known tunes. One of these was *Portrait of Jenny*. When Nat landed in London he had more than 200 fan letters requesting that song.

I am able to give you this accurate report because I was there personally and honestly can say that every show after the first show for the entire two-week period at the Palladium was a huge success. There is also no truth in the statement that Lew Grade would not allow Nat to be photographed with anyone else. As a matter of fact, Mr. Grade has already requested the services of Cole for another tour next year.

Carlos Gastel

Identifies Trumpet

Madison, Wis.

To the Editors: Following the dedication (of the Bunny Berigan monument, see photo this issue) more than a dozen musicians from around the southern and eastern Wisconsin areas took part in a jam session at Casey's Place in Fox Lake. Among them were Joe and Corky Weissapple from Oshkosh, Harvey Freeman of Beaver Dam, Art Beecher, Doc DeHaven, Dan McManman, and Alan Peterson from Madison. Best jazz came from a rising trumpet sensation from Mayville, Wis., Dick Ruedebusch. Incidentally, he is the trumpeter referred to by reader Jerry Myrow in the *Chords and Discords* section in the Oct. 20 issue of *Down Beat*.

Tom Cullen

Two Friendly Bands

Davidson, N. C.

To the Editors: This is a section of the country where little live music worth hearing is heard. However, since this is a college town, we occasionally get a name band. Charlie Spivak and orchestra just finished a two-night dance date here, and I must

Stan Postpones '51 'Innovations'

Hollywood—Stan Kenton's "Innovations in Modern Music for 1951" concert tour will not take off in February as was planned. It will instead begin next September.

Reasons for this decision, as given by Stan, were:

- The over-all success of his current dance tour has led both Capitol and Kenton's management to urge him to continue the tour.
- The threat of inclement weather during the winter months. Although the 1950 tour was financially successful, says Kenton, it could have had a much different finish had the coal strike, which crippled the country, lasted another two weeks.

say they were fine. Not great, but as a dance band they left little wanting. Smooth, modern arrangements, modern soloists, good vocalists in Bill Black and Pat Torrence, a good piano man in Bill Macombe, and a very friendly attitude to the dancers all contributed to make this a really good dance band.

Stan Kenton and company were in nearby Charlotte recently, as a dance band, playing from the old book. Standouts were Shelly Manne, Milt Bernhart, Shorty Rogers, and Kenton's vocal on *Orange Colored Sky*. The man can sing! Another very friendly crew.

Phil C. Davis Jr.

Give 'Em Time

Seattle

To the Editors: It was a real pleasure to open the Oct. 20 issue of *Down Beat* to find an article relating to Seattle and the Pacific northwest. I was, however, a little disturbed by the general "dead-dog" tone of the article, as I feel that it emphasizes unnecessarily the discouraging aspects of our cultural life.

I feel that our backwardness should be dealt with somewhat differently than the way that one might treat a temporary lull in a well-established bright center such as San Francisco. Potentially we do have a bright spot here, but the lights will not be turned on by any wealthy society group which has money to blow around in night clubs; they will have to be kindled the hard way by large numbers of persons of moderate means who have a dollar here and a dollar there to invest in a good time.

Further, we do, for sure, have a fine group of local musicians who regularly blow their hearts out in various basements and empty buildings around the city, and who seem to like this part of the country even though they have to make their livings as machinists, painters, insurance salesmen, etc.

Such a group as Skeeter Evans and his Be-Boppers, which has worked at the Washington Social and Educational club during the last three months, is a good example of the competent musicianship which can be called forth when there is even the pretense of a steady opening made available.

Mrs. Marion Long

THE HOT BOX

Hoefler Finds More Data On Seger Ellis Waxings

By GEORGE HOEFER

Chicago—The Decca complete popular record catalog dated 1939 lists three records by Seger Ellis and his orchestra (all brass—no reeds): No. 1275, *Shivery Stomp/Three Little Words*; No. 1322, *Pretty Girl Is Like a Melody/I Know That You Know*; and No. 1350, *Bee's Knees/Sometimes I'm Happy*. There has always been considerable mystery regarding these sides, which were cut back in 1937 on the west coast.

In spite of the "no reeds" identification of the band, *Down Beat's* review of *Bee's Knees* highly recommended the record because of Irving Fazola's clarinet work. Further checking the record we find that there is a clarinet, the

sole reed in the group, that lends needed relief from too much brass. It was not the late Fazola, although he did rehearse with the group after leaving Pollack's unit in California.

Organized in '36

The Ellis band was organized in October, 1936, utilizing four trumpets, four trombones, one sax (clarinet used mostly), and the conventional rhythm section minus guitar.

They rehearsed three months and opened in Phoenix, Ariz., on New Year's Eve. The personnel at that time included: trumpets—Nate Kazebier, Don Anderson, Benny Strickler, and Hank McCarty; trombones—King Jackson, Al Thompson, Bob Logan, and Johnny Stanley; reeds—Chauncey Goodwin; rhythm—Al Mack, piano; Jim Lynch, bass, and drummer not decided upon; arrangers—Spud Murphy, Frank Ryerson, and Abe Maule.

Besides the Decca date, the band made radio transcriptions for Standard. Jimmy Ille, trumpeter with Art Hodes' Rupneck band in Chicago, recalls the band well and thinks Pancho Villa actually played the clarinet on the records. In May, '37, the Ellis group, including Villa and Strickler, had a featured spot at the Bing Crosby Rhythm concert for Joe Sullivan.

Disbanded

The band apparently disbanded in June, 1937, after playing a sad week at the Pan Pacific auditorium. It turned out to be one of those bands that couldn't make it jazz-wise, and yet was unable to

make the compromise to play commercial.

Most of the band's career was taken up with rehearsals that musicians enjoyed participating in. Such men as Fazola, Floyd O'Brien, Candy Candido, and others played with the group for kicks.

JAZZ MISCELLANY: Marshall Stearns, John Hammond, and George Avakian are the professorial staff of New York university's fall evening course on jazz. The series is called *Giants in Jazz* and features the careers of Jelly Roll Morton, Bessie Smith, Louis Armstrong, Duke Ellington, and Charlie Parker. The three living "giants," Louis, Duke and Bird have agreed to appear in person at the lectures when they are in New York.

Additions to the Red Norvo discography: Modern 20-681 *How High the Moon and How High the Stars*; Modern 20-682 *How High the Sun and How High the Sky*. Both cut in 1949 for Gene Norman's *Just Jazz* album.

Also in 1949, Red Norvo's All-Stars made *Baronet 48106, 1-2-3-Jump*.

COLLECTOR'S CATALOG: Joseph Madison, Wildwood, Boulder Creek, Calif. Specializes in foreign releases and has contacts in more than 30 countries. Would like to make contact with China, Brazil, Greece, Hungary, and Portugal.

Wayne Rohlf, 2221 Jefferson avenue, Davenport, Iowa. Used to write the *Quad-City* news column for *Down Beat* and has done several articles on Bix. Has a jazz collection for sale for \$60 complete.

Gordon Goodman, 310 S. Michigan avenue Chicago. A collector who is receiving bids on the Jelly Roll Morton Circle series from the library of congress recordings.

Gordon Tomlinson, 88, The Straits, Lower Goulard, Worcester, England. A young English collector desiring a pen friend to exchange musical views.

Dorothy Johnson, 1315 Laurel street, Palatka, Ala. Desirous of corresponding with someone interested in Billie Holiday, Charlie Parker, Dizzy, and bop.

Donald E. Varelle, 21 Broadbent street, Riccarton, Christ church, New Zealand. Plays drums and would like to write a drummer in New York who has an interest in record collecting, photo exchanging, bop, and modern jazz in general.

Books Noted

They All Played Ragtime

By Rudi Blesh and Harriet Janis
Alfred A. Knopf—\$4

Chicago—This volume on ragtime, the first on the subject, authentically relates its subtitle, "The True Story of an American Music." As so often happens to an artistic creation, ragtime grew from a few syncopated notes in the 1880s to a commercial monster around 1917. Then all of a sudden the ragtime balloon burst and the already-growing seed of jazz began its slow ascension.

Blesh and Janis have done thorough research to present the beginnings, the personalities, the business relationships, the geographical paths, and the final decline of a style of music that has in the last few years proven itself basically strong enough to make a worthwhile revival.

American music lovers and especially jazz students will find the biographical stories of Scott Joplin, John Stark (the music publisher), Louis Chauvin, Tom Turpin, Tony Jackson, and many others, fascinating reading.

The work abounds in factual material of interest. It includes a chronology of important ragtime dates, list of ragtime compositions, discography of ragtime records (both discs and pre-1914 cylinders), and a list of player piano rolls.

Conscientious application to detail, necessarily accomplished by interviews with the remaining survivors of ragtime days, makes the resulting text an important reference source for the future.

—hoe

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Fats Pichon A Video Star Now

By Sharon A. Pease

Chicago—Walter (Fats) Pichon went into the Old Absinthe House, landmark of the old French Quarter, New Orleans, for a four-week engagement and stayed 7½ years. The work of this versatile pianist and talented vocalist is now being brought to an enlarged audience via a new series of TV shows. The program, which is five times weekly, Monday through Friday, originates in the Chicago outlet of ABC and will soon be made available to the network.

The TV setting for the show emulates a unique custom of the Old Absinthe House, where visitors have completely covered the musty walls with thousands of personal cards. Pichon's versatility, vast repertoire, and the informal jargon of his flowing commentary combine to produce a warm sincere friendliness. He has become an outstanding favorite wherever he has appeared and TV is proving to be a perfect outlet for this fabulous entertainer.

Started at 8

Pichon was born in New Orleans in 1906. He began his formal musical training when 8 and studied seriously throughout the next eight years. "A. J. Piron, who with Clarence Williams wrote *Wish I Could Shimmy Like My Sister Kate*, had the top band in town," Fats recalls. "I used to hang around where his group played and when the regular piano player didn't show up, which was frequently, Piron would let me sit in. It certainly was wonderful experience."

When he was 16, Fats went to



Fats Pichon

New York where he landed a job with a four-piece combo for a summer engagement at Strunsky's Atlantic hotel, Belmar, N. J. The owner-manager, Mrs. Strunsky, was an aunt of George and Ira Gershwin, who were frequent visitors. George observed that Pichon was extremely studious and constantly striving to learn more about music. He was impressed by this ambition and did much to help Fats, especially in the field of improvising.

When the season ended, Gershwin arranged for Pichon to enter the New England Conservatory of Music, in Boston, and assisted financially until he was established. "I was there nearly four years," Fats relates, "and lacked only a few weeks of getting my degree. Some day I'm going to go back and finish that last semester."

Tempting Offer

He left school because of a

tempting offer from the Eleven Aces, a Dallas orchestra. During the next five months this group toured throughout the southwestern states and in Mexico. Pichon explains, "I guess that rich Mexican food agreed with me. My weight jumped from 115 to 230 'Fats.'"

Pichon returned to New York where he worked with Elmer Snowden, Fess Williams, and Lucky Millinder, and arranged for Chick Webb. "Like all the other pianists in New York during that period, my playing was strongly influenced by that grand gentleman, James P. Johnson," Fats says. He returned to New Orleans in 1931 to organize his own band for the Streckfus Steamship company, operators of the famous excursion steamers that ply the Mississippi and Ohio Rivers. The next 10 years he played on the *Capitol*, *Washington*, *J. S.*, *St. Paul*, and flagship of the Streckfus fleet, the *President*.

Fats began working as a single in 1941 and after almost three years at the Absinthe House bar (no connection with the Old Absinthe House) he went to New York for an engagement at Cafe Society. Then came the previously mentioned run of 7½ years at the Old Absinthe House, interrupted by only one break of eight weeks for a return engagement at Cafe Society.

Large Repertoire

Pichon's location repertoire takes in everything from boogie to the classics, including generous portions of Ellington and Gershwin. However, as a style example he has composed a solo, *Blues for the Back Room*, that illustrates the easy going blues style which has such universal appeal.

Section A is the four-measure

Dixie Stirs In Hamilton, Ohio



(Photo by Bud Ebel)

Hamilton, Ohio—The only musical excitement this town has had since the silver cornet band met the fire wagon going up Main street has been caused by the Franky-Coyle Dixieland band shown above. Guys, all solid citizens of this tidy Cincinnati satellite, have been playing at the Anthony Wayne hotel Friday and Saturday nights since January. They are Fred Gary, piano; Al Sibe, trombone; Fred (Sheik) Coyle, drums; Al Franky, trumpet, and Sheeny Roberts, clarinet and vocals. Their problem now is to fit more people into the hotel.

introduction that establishes a four-beat pulse in the first two measures. The thematic material of the second theme, in chorus B, is used in the final two measures. This procedure not only forms a positive introduction but also indicates one of Pichon's sterling attributes—he always establishes a positive beat.

The first chorus, section B, has an interesting continuity that is established by a naturally-unfolding, progressively-developed melodic line using three distinctly different four-measure phrases in a logical sequence. In the second

chorus, section C, the melodic line is based on the traditional blues formula with pleasing rhythmic and harmonic variants.

Fats Pichon is a clever, well-schooled musician, a capable technician with unusual talent for improvisation. His successful career, is due to his ability to employ these qualities in the production of music for its primary purpose—entertainment. Pichon is an outstanding entertainer.

(Ed. Note: Mail for Sharon A. Pease should be sent to his teaching studios, Suite 715, Lyon & Healy Bldg., Chicago 4, Ill. Enclose self-addressed, stamped envelope for personal reply.)

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Ina Ray Hutton

Los Angeles Band Briefs

Muggsy Spanier crew was announced for four-week stand at Tiffany club starting Nov. 11.

Eddie Heywood trio in two-weeker at Oasis starting Nov. 17. Lee Young combo remaining as house band.

Ralph Musillo took trumpet chair in new Frank DeVol ork originally slated for Pete Candoli, who withdrew due to radio commitments.

Freddie Karger, studio pianist, now heading Monday night combo at Mocambo. Music "strictly society" in contrast to Firehouse Five Plus Two, outfit that made Mocambo's Charleston contest nights an institution at the swankery.

Red Nervo trio returning to Haig for indefinite stand starting Dec. 20.

HOLLYWOOD TELETOPICS

Geri Callian, with Latin-American rhythm crew from Ciro's, has music spot on new KLAC-TV series, *En Busca de Estrellas* ("In Search of Stars"). Monday, 7-7:30 p.m.

Betsy Mills, singer-harpist featured on Ina Ray Hutton KTLA show, starring on her own show, *My Harp and I*, announced to start Oct. 29. Sunday, 12:45-1 p.m.

Red Callender, ace bass man, heads ork on new all-Negro variety show in rehearsal for debut soon on NBC-affiliated TV outlets.

Milton Charles, organ, handling music on new KFI-TV series, *You're Never Too Old*. Guest star on opening show was 63-year-old Mrs. Teagarden, who played piano and told how she taught her sons, Jack and Charlie, to play trombone and trumpet.

Ray Rasch, piano, accompanying singer Beryl Davis, doing new series on KNBH, *Songs by Candlelight*. Singer recently returned to professional work after two years in retirement. Wednesday, 10:30-11 p.m.

Nappy Lamare combo, set for six weeks at San Francisco's Hangover starting Dec. 12, will fly to L.A. for weekly stints on KTLA's *Dixie Showboat*, released here Mondays, 7:30-8 p.m., and telecasted for release on affiliated telestations. Band expected to remain intact for Frisco date—Roy Harte, drums; Joe Graves, trumpet; Brad Gowans, trombone; Johnny Costello, clarinet; and Jack Peoples, piano.

L. A. KEYSPTS

Aragon—Dave Hudkins (Ind.)
Beverly Cavern—Ted Vesely (Ind.)
Beverly Hills hotel—Hal Stern (Ind.)
Beverly Hills hotel—Phil Ohman (Ind.)
Biltmore Bowl—Russ Morgan (ABC)
Charley Foy—Abhey Brown (Ind.)
Ciro's—Geri Callian (Ind.)
Ciro's—Matty Mahneck (Ind.)
Club Bayou—Ben Pollack (Ind.)
Club 47—Zutty Singleton (Ind.)
Cocoanut Grove—Griff Williams (MCA)
Colonial ballroom—Arthur Van (Ind.)
Cortina Club—Bobby True trio (Ind.)
Downtown room—Red Mack (Ind.)
Mike Lyman's Playroom—Kid Ory (Ind.)
Mocambo—Eddie Oliver (Ind.)
Mocambo—Latinaires (Ind.)
Oasis—Eddie Heywood trio (Alex.)
Oasis—Lee Young (Ind.)
Palladium—Frank DeVol (Century)
Paris Inn—Jimmy Grier (Ind.)
Paris Inn—Victor Zola (Ind.)
Potters—Steve Gibson Red Caps (Ind.)
Riverside Ranch—Hank Penny (E. Bishop)
Roosevelt Cinergrill—Bill Panell (Ind.)
Roosevelt Cinergrill—Eddie Gomez (MCA)
Royal room—Fete Daily (Ind.)
Sardi's—Red Nichols (Ind.)
Sardis—Ernie Follie quartet (GAC)
Studio club—Freshman Four (McConkey)
Tiffany club—Muggsy Spanier (ABC)
York club—Vido Musso (ABC)
Zebra room—Joe Venuti quartet (MCA)

Noble For Masters

At Chicago's Stevens

Chicago—Leighton Noble has moved into the Hotel Stevens Boulevard room, where he replaces Frankie Masters, who was at the spot for two years. Masters will remain in town to continue his TV show and will do jollying dates with the band.

THE HOLLYWOOD BEAT

Ina Ray Ork Looks Good On TV; Plays Well, Too

By HAL HOLLY

Hollywood—When a reporter gets lazy, has a hangover, or a little touch of both, he starts reading publicity releases. This one said: "The Blonde Bombshell explodes a whole screenful of glamorous girls on the TV sets. . . . Girls, and girls only, are featured by Ina Ray Hutton and her all-girl orchestra in KTLA's hour-long musical variety show. . . ."

Sounded like something that should not be ignored by a conscientious music newscribbler, so we moved in on a relative who is paying on a TV set and saw Ina Ray's show.

Checked Again

Then, figuring there might be something wrong with the set, we saw the show the following week at Hollywood's Melvan theater, former movie house now used exclusively for the production of KTLA video shows.

The second one was much improved. We've decided that Ina Ray and her gals can do a lot for television—but television could do a lot better by Ina Ray and her gals than it has so far.

Ina Ray and her bandmates could be built into one of the biggest attractions in video. And we aren't inferring that they aren't well built right now. Every musician in this band could do the show in a bathing suit—and why hasn't producer Klaus Landsberg thought of that sooner?

Good Musicians

Actually, the girls were selected principally on their musicianship and they want all the guys in Local 47 to know that they are willing to compete with them for jobs on that basis. If they seem a bit rough—musically—on that TV show, it's for the usual reason: Insufficient rehearsal time with acts that show up with music improperly arranged, if arranged at all.

We sat in on a rehearsal and can vouch for that. At the same time we discovered that Ina Ray, whom we had always regarded as a more decorative than useful as a band leader, actually knows what she's doing with that music in front of her. Not that it matters. We're more curious as to just what manner of ingeniously designed engineering device makes that gown she wears stay where it belongs while Ina seems to be testing it to the utmost.

Yep, we're convinced the video

Jerry Gray Goes East

Hollywood—Personnel of the band Jerry Gray is taking east for his date this month at the Meadowbrook is virtually the same as that which he headed in his record-breaking stand at the Palladium last summer.

On the few single dates Gray has played since then, he has been forced to use casual crews recruited from ranks of freelancers here. The majority of his musicians, including those who work his radio show with him, are restricted from all other work (except phonograph record sessions) by Local 47 work-spreading measures.

The lineup of the band making the tour, with one trumpet and one trombone chair still in doubt, is as follows:

Saxes—Wilbur Schwartz, Jimmy Rudge, Ted Nash, Jules Jacob, and John Rotella; trumpets—Conrad Gozzo, Johnny Best, Pete Condoli, (?); trombones—Murray McEachern, Herbie Harper, Jim Priddy, (?); rhythm—Jimmy Rowles, piano; Al Hendrickson, guitar; Joe Mondragon, bass; Alvin Stoller, drums, and Tony Gray, accordion. Tommy Traynor, also of Gray's Palladium unit, will handle vocals. Gil Rodin goes along as orchestra manager.

disks in an album. For sale singly and given the juke box buildup they would be making a lot of that lousy stuff called money.

BEHIND THE BANDSTAND:

Bing Crosby is scheduled for another "Road" picture, *Road to Paris*. When one of his relatives, who probably would prefer to remain unidentified, heard of it, he said: "If Bing doesn't get better songs for his pictures he's going to be making one called *The Road to Ruin*. . . . AFM and AGVA tops pleaded with city authorities not to withdraw entertainment license at a well-known North Hollywood hotspot, where cops claim a girl singer-pianist sang songs that were "lewd and indecent." Union officials (she's a member of both) promised to censor undesirable material from their members' professional activities. That's carrying the function of a labor union into a new field.

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diggin' the discs with MIX

New York—For once, I think Mitch Miller, Columbia records' a. and r. chief, has made a mistake.

Columbia has been issuing from time to time a group of tunes played by a lone piano player. It kicked off a new series called Piano Moods with five LPs played by Dardanelle, Erroll Garner, Walter Gross, Ralph Sutton, and Joe Bushkin.

All five of these pianists are regarded highly by musicians, some more so than others. But they do not register as sharply as they should in these albums.

Mitch has requested of each that each one of the individual tunes get one chorus played straight. This is certainly a legitimate request, yet with musicians such as this it can be hampering indeed.

In the case of an earlier Columbia piano LP (Herman Chittison), it was defeating, since Chittison's style of glittering variation depends upon freedom for florid invention.

In all these albums, the pianist is not quite playing his normally good jazz style—nor is it the simple sort of bouncing nausea which makes Frankie Carle and Carmen Cavallaro so salable.

Garner comes off better than most because his walking tempos are less affected by the demand for straight melodic exposition. Sutton is also much better off than you would normally imagine a two-beat pianist would be. Walter Gross' album is completely without his usual sparkling grace, and Joe Bushkin's is just plain leaden.

It seems to me perhaps that Mitch Miller has asked these men to play in such a style that they are not acceptable on these sides as great performing jazz men—nor do they play badly enough to be really popular commercial.

Having declared this, I am sure these albums will now go on to sell over 100,000 apiece.

COMBO JAZZ

Sidney Bechet's Blue Note Jazz Men

Fidgety Feet
Sister Kate
Shimme-Sha-Wabble
The Onions
Copenhagen
Nobody Knows You
China Boy
Buddy Bolden's Story

Album Rating—

Some pretty good sides with the old man, Sid Bechet, still blowing forcefully. Wild Bill Davison makes his trumpet heard. Last sides on each side of the LP were cut in France with Claude Luter's band, include Sid and Luter discussing the situation in French. (Blue Note BLP 7001.)

Ray McKinley Joe Marsala

New Orleans Parade
Love in the First Degree
Shack in the Back
Fingerwave
Chimes Blues
Sweet Mama
Lazy Daddy
Walkin' the Dog

Album Rating—

These sides are all more than 10 years old, the group of four made by McKinley's men dating back to 1936, done with J. Dorsey sidemen plus Joe Sullivan at the piano. Outside of a few bits on drums by McKinley, and good gui-

tar rhythm playing by Carmen Mastren, none of the eight sides includes more than good, competent musicianship. (Decca 5262.)

Louis Armstrong's All-Stars

That's for Me
Fine and Dandy
I Surrender, Dear
Baby, Won't You Please Come Home
Russian Lullaby

Album Rating—

Five tunes by the Armstrong sextet (Hines, piano; Bigard, clarinet; Teagarden, trombone; Cole, drums, and Arvell Shaw, bass) listed as Volume II of a jazz concert. Playing is crisp and imaginative, while Louis, even with less confidence and a smaller tone, is still something unique in American jazz: Louis Armstrong. (Decca 5280.)

Muggsy Spanier

At the Jazz Band Ball
Big Butter and Egg Man
That Da Strain
Dipper Mouth Blues
Mandy
Livery Stable Blues
Relaxin' at the Touro
Eccentric

Album Rating—

Eight wonderful sides from the fine little 1939 Spanier band, with Muggsy blowing a large, capable horn, Bob Casey's bass pacing a good rhythm section, and the boys generally playing with ideas and enthusiasm. Makes much of the current Dixie revival seem like cheap trash. Why Sister Kate and At Sundown got left out is one of those mysteries the little gnomes who assemble these albums could probably best answer. (Victor P 301.)

Jack Sheedy Sextet

Man I Love
Down in Honkey Tonk Town
How Long, Baby, How Long?
(Part I)
(Part II)

Love is played almost as a straight ballad, with no real interest in harmonic development displayed. There is a restrained bop alto bit and some acceptable vibes by Cuz Cousineau, but all in all the sides doesn't add. Back in a two-beat groove on Town, the boys sound much more comfortable. Drums are overbalanced in the recording and general enthusiasm. Part I of Baby is slow chimes blues, played with greater taste and more ideas than is generally displayed these days on this sort of thing. Brother Sheedy's vocals are perhaps the most mundane music sections of the record. (Koronet 109-10.)

Lionel Hampton

Where or When?
There'll Never Be Another You

Hampton playing with rhythm section and Doug Duke's organ meanderings. You'll find the playing an interesting comparison to what he did on the old Goodman small combo sessions. The playing here has many more ideas and much more continuity than anything Hampton has put down on wax in a long time. You has a flute playing lead while Doug

mutter in the background. His particular choice of stops simply doesn't blend with the pure overtones quality of a flute. (Decca 27198.)

Artie Shaw and the Gramercy Five

Crumbum
Shekomeko Shuffle

This may be billed Shaw and his Gramercy five, but there are still seven musicians: Shaw, tenor, trumpet, and four rhythm. This may be some sort of non-Euclidean geometry Shaw is professing this week, or again maybe he just can't count. His own solo on Shuffle swings more, leans more to jazz than anything he has recorded for Decca. It is excellent playing. (Decca 27196.)

Lennie Tristano

Yesterdays
Intuition

The old Kern ballad starts out with a theme developed on the same lines as Gillespie's old 'Long About Midnight' theme, goes on through thoughtful, carefully expressed piano and guitar solos. Intuition is a series of parallel running lines, well integrated. Once again, this is cool, reflective, limpidly-expressed jazz, backed by some extraordinary musicianship on the part of Tristano. (Capitol 7-1224.)

Miles Davis

Venus De Milo
Darn That Dream

Two more sides with that softly-blended sound of French horn, tuba, trumpet, baritone sax, and trombone which Miles has used to great success before. I find this stuff extremely pretty, often movingly-stated music. Kenny Hagood sings Dream, takes it too impressively and misses the neatness of phrasing the song demands. The scoring behind him once again is well done. It would be a wonderful thing if every young arranger in the country were forced to write for units of this size so that he actually learned the individual instruments and their sound possibilities instead of the mere massed blotches of color the Kenton tradition demands. (Capitol 7-1221.)

BAND JAZZ

Maynard Ferguson

Love Locked Out
Band Ain't Draggin'

The Kenton trumpet star fronting a Thornhillish band, playing better trumpet than he has with Barnett and Kenton on records, though his middle register should be far less cloudy and mushy than it shows here. Band is a Joe Greene stomp, played in the best Lionel Hampton theater-scream fashion. (Capitol 1269.)

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Symbol Key

Top
Tasty
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Charlie Barnett

Claude Reigns
Really

Reigns is largely a solo for Claude Williamson's piano, with the band sections played crisply and to good purpose. Really for some reason sounds like the Herman band. The Four Brothers reed sound occurs, pitched higher with altos included. It's thoroughly good band jazz. (Capitol 7-1222.)

Sy Oliver

Organ Grinder's Swing
I Can't Give You Anything But Love

Funny thing: Decca recently released a Lunceford LP with this exact score on it, save for a few touches such as the clarinet phrases back of the guitar solo. This is a fine studio band and Oliver is doing a wonderful job of re-creating the old Lunceford feel. If everybody can fight over who is going to copy Miller the best, there's no reason why Sy shouldn't re-record his own scores. For my dough, it's successful. Love starts as a two-beat with single finger piano, while the band blasts the phrase intervals. Most effective stuff. Sy certainly is turning out some of the most consistently rocking big band jazz in the country. (Decca 27185.)

Stan Kenton

Love for Sale
Be Easy, Be Tender

Another Kenton "Pops for the Populace" record, with Pete Rugolo having fun building a massed brass choir on the tune. The ending will puzzle you a mite—it dies away on an Afro-note, then shifts basic beat and comes back as though to an intro—and stops. This, however, may be an interpretation of the neurotic confusion of our times and must be given careful study as such. Jay Johnson Eckstines the ballad, Tender. (Capitol 1236.)

Ziggy Elman

My Blue Heaven
Pagan Love Song

Some adroit use of baritone adds interest to the Heaven score. Ziggy's soloing doesn't help it. Both sides are ordinary use of big band musically, with no great attention given either listening or dancing. (MGM 10815.)

Count Basie

Every Tub
Out the Window
Sent for You Yesterday
Shorty George
Red Wagon
Fare Thee Honey, Fare Thee Well
Roseland Shuffle
Pennies from Heaven

Album Rating—

Right great sides re-released on an LP. Here is the Basie band at its swinging greatest, a band with a powerhouse beat which has never been eclipsed for loose, free musical power. Here also is Lester Young's tenor, Benny Morton's trombone, Buck Clayton's trumpet, and Jo Jones' supple drumming—all of it belonging to a tradition now dated, still wonderful to hear. (Brunswick 58019.)

Ray Anthony

Harlem Nocturne
My Heart Is Out of Town

Anthony's trumpet and band on the Earle Hagan score which Randy Brooks used to feature with his own band constantly. It is clean band music, with the Millerish tinges which Anthony has been featuring. Town has a few snatches of Anthony playing better horn ideas than usual. (Capitol 1249.)

Stan Kenton

Easy Go
But Then You Kissed Me

Go is a most unusual record for Kenton to have made. Though



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still spaced by spurts of "progressive jazz" colorations, it is the closest thing to conventional big band riffing Kenton has put on wax in almost seven years. It is also some of the most relaxed music heard out of the band in that same period. There are even periods where the brass is playing softly! However, the band has no real unitary feel for this kind of playing—Kansas City musicians may not play augmented 15ths, but they do feel a beat extraordinarily well—and the solos are nothing unusual. T'other side is a ballad sung by Jay Johnson in a throaty baritone. (Capitol 1191.)

Eddie Miller

*** The Hour of Parting ***

Who, Me? Parting was previously released, is a slow ballad treatment of the tune. Miller as always plays with a light, pretty tone which is a change of pace from the heavier Hawkins imitations. Me is a riff tune, competently played, but offering nothing interesting musically. (Capitol 7-1223.)

Ralph Flanagan

*** The Billboard March ***

Flanagan plays an old march dedicated to the mag of the same name. His version makes it sound like just another Miller-style riff tune. Interesting, too, to note that

so many bands of this kind to keep an arrangement moving feel constrained to keep changing to higher keys in the final choruses. (Victor 20-3949.)

CONCERT

Frank DeVol

Circus Days
Street in Manhattan
Southwest Territory
Mississippi
Lotia Pizzicato
Instrument Factory
Inspiration Point

Album Rating—***

DeVol having fun with seven tunes, even to the seals barking as they await fish. By and large it is programmatic writing without too great attention to over-all form. Therefore as an album these compositions don't have the framework they should to stand alone. (Capitol H 198.)

Morton Gould

Big City Blues
Manhattan Moonlight
Street Scene
Manhattan Serenade
Nocturne
Park Avenue Fantasy

Album Rating—***

These six sides date from an era of the '20s. Written as elabo-

rate piano solos and recorded for the old Victor 36000 series by Paul Whiteman, they were the acme of big city "whiney" jazz, done with glissed clarinets and cup muted trumpets. In this album, Gould handles the material a little too slickly, so that it loses its essential corniness, becomes just more big orchestra music. Nocturne and Park fare best, still retain some of their original Gershwin-esque minored third flavor. Scene is of course the tune which Alfred Newman has been using in his picture scores for years, and later converted to a pop tune, Sentimental Rhapsody. (Columbia ML 2144.)

Andre Kostelanetz

*** White Christmas ***

*** Give Me Your Tired, Your Poor ***

*** God Bless America ***

I think most of us could probably live very happily a year on the royalties this record will earn Mr. Kostelanetz. It's a 12-inch, loaded with all the tricks—and between White Christmas and God Bless America, how popular can a standard be? Funny thing—at three football games lately, the crowd has stood and taken their hats off when Bless was played. Star Spangled Banner had better look out—it's expendable. Regardless of how corny sections of this disc may be, you have to admire Kostelanetz's unerring ability to get his arranger to make scores that will be slick, sell, and yet reasonably palatable musically. It's quite a stunt. (Columbia 7666.)

Macklin Marrow

*** Rosenkavalier Dances ***

*** Danse Espagnole ***

Routine playing of lovely Richard Strauss music. This is waltz music that deserves enthusiastic treatment, not the lackluster renditions given here. The DeFalla Danse fares a little better, though not much. (MGM 30266.)

Guy Luypaerts

Frank DeVol

*** Symphonic Portrait of George Gershwin ***

*** Symphonic Portrait of Jimmy McHugh ***

The Gershwin side of this LP had previously been released on shellac. It is a European recording and while far better than many of them, is not overly interesting in execution or scoring of the seven tunes played.

DeVol's arrangements of eight Jimmy McHugh tunes are very well done, in several cases show superb use of large orchestra. Tunes include: I Can't Give You Anything But Love, I Feel a Song Coming On, Don't Blame Me, Let's Get Lost, Lost in a Fog, You're a Sweetheart, Cuban Love Song, and I'm in the Mood for Love. (Capitol P254.)

Max Steiner

George Tzipine

*** Music from Now Voyager ***

Since You Went Away

The Informer

Familiar Themes from Tchaikovsky

Max Steiner, one of Hollywood's best known scoring names, is represented here with three of his prize-winning scores. As music devoid of film, they do not stand up. This may or may not be a favorable commentary on their use as film music, but they certainly are not great composing credits for Mr. Steiner.

The Tchaikovsky includes

themes from two symphonies, Romeo and Juliet, the Nutcracker Suite, and Andante Cantabile. It will not satisfy anyone familiar with Tchaikovsky, and it is hard to picture it selling anyone unfamiliar with his writings (Capitol P 255.)

Stan Kenton

Art Pepper
Maynard Ferguson
Halls of Brass
June Christy
Shelly Manne
House of Strings

Album Rating—*** This is certainly a pretentious album. Starting with album notes which label Kenton's music as "Modern, vigorous, challenging... the iconoclastic use of brass... has been a source of much controversy... among critics," it ranges through some interesting music and a good deal of honking about nothing.

Pepper includes the one section where the band swings as a unit, old-fashioned as this may be. Ferguson's solos, while demonstrating again his phenomenal range, show up equally well his thin, piercing tone, his complete lack of taste in phrasing, the total lack of feeling in everything he voices.

Or does the modern expression of neurotic tension demand that solos be things of mechanical, glistering wonder without any emotion relevance to the context in which they are put?

As for the iconoclastic use of brass, any good symphonic writer of the last 30 years would grin a little thinly at this. Outside of the use of matched vibratos, common to all good jazz units, and voicing over an extended range, there are few devices here which have not been employed before. I still maintain, in a piping voice compared to the decibel output here, that any good music must have some form of linking formal context, whether written as monads or tonal rows. Throwing effects in a score like blobs of paint on a palette, no matter how colorful, does not add up to an effective painting.

June Christy's singing continues to improve from the standpoint of intonation and control, but it is still contrived too often, with no feeling of freedom of creative idea, the wonderful float you get from a Fitzgerald, a Vaughan, a Bailey, a Holiday when they are really on.

Musically speaking, Bob Graettinger's House of Strings is the most interesting section of the album. There are voicings you have heard in Shostakovich and Prokofiev, but also there is more continuity and sustained musical interest than there is in any of the other scores, save possibly that of Pepper. (Capitol L 248.)

DANCE

Tommy Dorsey

*** So Long, Sally ***

*** You're Not in My Arms Tonight ***

Sally is an extremely dull dance side from a man who seldom makes one. Tonight isn't too much better. (Decca 27210.)

Buddy Morrow

*** Our Song of Love ***

*** I Can't Give You Anything But Love ***

*** Autumn Leaves ***

*** Strangers ***

Morrow's band playing well-dis-

ciplined, Dorsey-styled dance music, nothing exceptional either way to report. The musicianship covers the situation but contributes nothing that is outstanding. Morrow has a very commercial blend of tubby clarinets in the Kemp style with his lead trombone on Leaves, which could serve as a very suitable style tag for the band. (Victor 20-3946-7.)

Freddy Martin

*** Sleigh Ride ***

*** Christmas Time ***

In spite of some horribly plucked pizzicato violins, Mr. Martin manages to play this Leroy Anderson Boston Pops potboiler in quite creditable fashion, mostly because of his choice of tempo. Middle section has some polite scored Dixie (Victor 20-3935.)

Artie Shaw

*** Love Walked In ***

*** Don't Worry About Me ***

Shaw playing what is essentially his great talent: show music, doing lead clarinet. His solo on Worry is very pretty, though his doubling with the singer is a lot more sloppy than it should be. Band's phrasing could be lighter, and the recording better balanced. Clarinetists will be impressed by Shaw's noodlings at the end of the record. You may find them ostentatious. (Decca 27213.)

VOCAL

Frank Sinatra

You Do Something to Me

Should I?

The Continental

When You're Smiling

Lover

It's Only a Paper Moon

My Blue Heaven

It All Depends on You

Album Rating—***

Sinatra doing light singing with verve and life. Actually, however, his singing is nothing extraordinary, but leans on the tunes and accompaniments for total effect. It, in other words, is expert but not distinguished singing. Unlike Sinatra's previous albums, most of these are at the American Beauty rather than creamy ballad tempo. There's a spot of good trumpet on Lover, but the piano solo ends up in complete confusion. (Columbia LP CL 6183.)

Jo Stafford

Songs of Faith

Album Rating—***

The cold, pure austerity of Miss Stafford's tone which was always a handicap in her pop singing should give her voice a quality a great many people will find impressive in the singing of hymns. It is still to me largely a boring delivery musically—but many people will find these sides quietly charming. (Capitol H 9014.)

Herb Jeffries

*** Manon ***

*** Wanderlust ***

Lush baritone by Jeffries and a good vocal record, too, even if he does sound a trifle nasal at times. Wanderlust starts with Jeffries' trademarked Basin Street cries, goes on to a straight ballad treatment of Borodin's Steppes in Central Asia, the main theme. (Columbia 38987.)

Sarah Vaughan

*** Perdido ***

*** Whippa Whippa Woo ***

Two disappointing sides by a girl who usually never disappoints. Perdido doesn't swing, has little of Sarah's usual freshness, indeed gets into banal riffs at points. (Columbia 394001.)

Kay Starr

*** Nobody's Sweetheart ***

*** Honey Moon ***

The strident-voiced Miss Starr, who with a little stage help could murder Ethel Merman at her own calling, does an old two-beat fave in loud and handy fashion. (Capitol 1194.)

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THE MUSICAL DRUMMER

By LOUIE BELLSON

Chicago—This is the last in our series of articles on the finger system of drumming. I will let you know when my booklet on this system will be published, and will also be glad to answer any questions you have, either through this column or by personal letter. Following articles will include exercises to help build control and flexibility, and also some tips on using two bass drums.

If you've been practicing the finger system, you will no doubt have experienced a few difficulties, such as: the thumb pressing against the first finger of the left hand; both the left and right sticks sliding down toward the butt end; fingers not working together with the bounce of the stick, and not enough relaxation and concentration.

Study Carefully

They may be overcome if you'll go over the first four articles again very carefully. Practice them very slowly to be sure all the minor difficulties are observed and that the feeling of progressing in the right manner is evident.

Play single taps with the left hand only. Start out very slowly and gradually increase the tempo to a comfortable technique, then slow up again, using the same amount of time to get back to the starting point.

This is known as the open (slow), closed (fast), and open positions. It gives the effect of a

train starting out, reaching a gliding speed, then slowing to a stop.

Playing Time

The entire playing time should be not less than three minutes—1½ minutes to close the rhythm, and the same to open it again. As you play, observe the hands. Make sure the thumb is placed properly and the fingers are moving. Then, with both hands, play the single tap roll (R-L-R-L, etc.). Now play Ex. I, II, and III.

In Ex. I play the rhythm softly and use the fingers. Try to see how relaxed and softly you can play.

In Ex. II apply squeeze and release because of the accents. In this case, use two wrist movements for the LL and RR accents. Normally, one wrist motion would be correct, but both beats are accented here.

In Ex. III we use the attack and bounce. Make the first beat of the double Rs and Ls, or triple Rs and Ls, a good attack, then bounce the remainder.

Fill-In Rhythms

Now try out the four fill-in rhythm exercises in Ex. IV. You may add bass drum if desired.

Record Mag Sets 2nd Band Contest

New York—A second annual jazz band contest has been announced by the disc collectors' journal, *The Record Changer*. To be judged by such notables as George Avakian, Bucklin Moon, Charles Edward Smith, Marshall Stearns, and Bill Grauer, the contest offers recording dates and national distribution of the records by winning bands on the Record Changer label.

Last year, 21 bands entered the contest and several members of the winning bands have found jobs in leading two-beat outfits. Only qualification for contestants is that the units shall not have recorded before.

And if you like to work on complicated rhythms, spend the weekend on Ex. V. This particular rhythm may be played in different tempos. The rhythm was written originally as a legitimate figure, but is adaptable to swing drumming. It may be used as a fill-in beat (two measures only) or as a solo (four measures and repeated if necessary). Add bass drum if desired.

(Ed Note: Send questions to Louie Bellson, 1713 5th Avenue, Moline, Ill. They will be forwarded. Enclose self-addressed, stamped envelope for personal reply.)

Keep informed on the music business by reading *Down Beat*. It's interesting, informative, and profitable.

Things To Come

These are recently-cut records and their personnels. Though not all jazz sides, many may be of interest to *Down Beat* readers because of some of the sidemen in the groups. Do not ask your dealer for them until you see by the *Beat* record review section that they are available.

ANITA O'DAY with JACK FLEIS' ORCHESTRA (London, 10/26/50). Trumpets—Doc Severinsen, Jack Hansen, and Charlie Shavers; trombones—Will Bradley and Catty Cutshall; saxes—Hymie Schertzer and Al Klink; altos; Babe Frenk and Boonie Richman; tenors; Sol Schlager, baritone; rhythm—Teddy Wilson, piano; Bob Carter, bass; Billy Mure, guitar, and Buzzy Drootin, drums.

If I Could Steal You; Tennessee Waltz; Yee-Ho, and Something I Dreamed.

LEROY HOLMES' ORCHESTRA (MGM, 10/25/50). Trumpets—Doc Severinsen, Art Depew, and Charlie Shavers; trombones—Will Bradley, George Arus, and Phil Giardina; saxes—Hymie Schertzer and Al Klink; altos; Babe Frenk and Boonie Richman; tenors; Sol Schlager, baritone; rhythm—Teddy Wilson, piano; Bob Carter, bass; Carman Mastren, guitar, and Buzzy Drootin, drums.

Billboard March; Lyin' in the Hay; In Your Arms, and Oh, Babe (last two have vocals by the Ray Charles Singers).

GLORIA DE HAVEN with SY OLIVER'S ORCHESTRA (Decca, 10/26/50). Red Solomon, trumpet; Hymie Schertzer, Bill Holcomb, and Art Drelinger, woodwinds; Everett Barkdale, guitar; Billy Kyle, piano; Sandy Block, bass, and Johnny Blowers, drums.

I See a Million People; If I Were a Blackbird, and I Like to Do Things for You.

GORDON JENKINS' ORCHESTRA FEATURING EDDIE MILLER (Decca, 9/6/50 in Hollywood). Trumpets—Conrad Gozzo, Johnny Best, and Ray Linn; trombones—Murray McEachern, Tommy Pederson, and Jim Fridley; saxes—Wilbur Schwartz and Matty Matlock; altos; Ted Nash and Jules Jacob, tenors; John Rotella, baritone; rhythm—Stan Wrightman, piano; Al Hendrickson, guitar; Phil Stevens, bass, and Nick Fatool, drums.

In a Sentimental Mood; Solitude; I Let a Song Go Out of My Heart, and Sophisticated Lady.

TERRY SHAND with MILT DE LUCCA'S BAND (King, 10/28/50). Louis Muccia and Mickey Bloom, trumps; Leo Ballandys, alto; Bunny Bardach, tenor; Milt DeLugg, accordion; Bunny Shawker, drums; Al Casamenti, guitar; Stan Freeman, piano; Arnold Fishkin, bass, and Terry Shand, vocals.

First Long Pants; Sea Robin's Cowboy; Bounce the Berry, and Green Grass.

UNA MAE CARLISLE with BOB CHESTER'S SEPTET (Columbia, 4/50). Alice Fila, trumpet; Herb Winfield Jr., trombone; Sal Pace, clarinet; Bob Chester, tenor; Nat Ray, drums; Gene DiNovi, piano; Johnny Chance, bass, and Una Mae Carlisle, vocals. We've Got a Lesson to Learn and Three Little Bugs.

FOUR JACKS AND A HILL with JIMMY ROMA'S BAND (Adams, 10/9/50). Trumpets—Ziggy Schatz, John Wilson, and Joe DePauli; trombones—Al Lorraine, Danny Repole, and Jimmy Nepper; French horn—John Shultz; reeds—Aaron Sachs; rhythm—Dave Williams, drums; George Sirola, bass; Jimmy Raney, guitar, and Nick Marano, piano.

Oh, What a Feeling; Love Me Or Leave Me; Please Be Kind, and Please Be Mine.

BUDDY MORROW'S ORCHESTRA (Victor, 10/18/50). Trumpets—Billy Butterfield, Andy Ferretti, and Shorty Solomonson; trombones—Buddy Morrow, Phil Giardina, Bob Alexander, and Johnny D'Agostino; saxes—Toots Mondello and Bernie Kaufman; altos; Al Klink and Hank Ross, tenors; Stanley Webb, baritone; rhythm—Bernie Leighner, piano; Terry Snyder, drums; Bob Hafter, bass, and Tony Motola, guitar. Arrangers—Hugo Winterhalter and Sid Cooper.

I Can't Give You Anything But Love; Autumn Leaves; Strangers, and Ich Liebe Dich.

EDDIE CONDON'S BAND (Decca, 10/2/50). Yank Lawson, trumpet; Catty Cutshall, trombone; Edmond Hall, clarinet; Buzzy Drootin, drums; Gene Schroeder, piano, and Bill Goodall, bass.

Everybody Loves My Baby (Catty Cutshall, vocal); 100 Years From Today

(Johnny Windhurst, trumpet solo); Grace and Beauty, and Raggin' the Scale (Ralph Sutton piano solos on last two).

JERRY LESTER and BAND (Coral, 10/3/50). Steve Lipkins and Mickey Bloom, trumpets; Catty Cutshall, trombone; Pete Pugmilio, alto and clarinet; Stanley Webb, tenor; Jack Lesberg, bass; Billy Rowland, piano; Bunny Shawker, drums, and Milt DeLugg, conductor and accordion. Orange Colored Sky and an untitled blues.

DOROTHY CLAIRE with LEROY HOLMES' ORCHESTRA (MGM, 10/13/50). Trumpets—Charlie Margolis, Jack Hansen, and Johnny Owens; trombones—Bill Rank and Billy Rauch; saxes—Hymie Schertzer and Eddie Powell; altos; Babe Frenk and Nat Brown, tenors; rhythm—Denny Vaughan, piano; Sandy Block, bass, and Johnny Blowers, drums.

Middle of a Riddle; Maybe; A Rollin' Heart, and Funny Feelin'.

SONNY STITT'S BAND (Prestate, 10/9/50). Billy Massey, trumpet; Matthew Gee, trombone; Sonny Stitt, tenor; Gene Ammons, baritone; Junior Mann, piano; Gene Wright, bass, and Wesley Wright, drums.

Our Very Own; To Think You've Chosen Me; After You've Gone, and S'Wonderful.

AL HIBBLER and the ELLINGTONIANS (Mercury, 9/21/50). Trumpets—Johnny Hodges, alto; Harry Carey, baritone; Oscar Pettiford, cello; Billy Strayhorn, piano; Wendell Marshall, bass, and Max Roach, drums.

White Christmas and Nobody Knows the Troubles I've Seen.

TOMMY DORSEY'S ORCHESTRA (Decca, 10/19/50). Trumpets—Doc Severinsen, Art Depew, Johnny Amorosa, and Charlie Shavers; trombones—Nick Dimalo, George Arus, and Tommy Dorsey; saxes—Hymie Schertzer and Manny Gersham, altos; Babe Frenk and Boonie Richman, tenors; Sol Schlager, baritone; rhythm—Johnny Guarneri, piano; Sandy Block, bass; Sam Herman, guitar; Cliff Leeman, drums, and Frances Irvin, vocals.

Alone, Together, and Agravatin' Situation (remake).

(Decca, 10/24/50). Same personnel as above.

I Guess I'll Have to Dream the Rest; Everything Happens to Me (vocals by Dick Haymes); I'll Know (vocal by Johnny Amorosa and the Satisfiers); and It's a Lovely Day Today (vocal by Frances Irvin). (Decca, 10/26/50). Same personnel as above, except Johnny Russin, piano, for Johnny Guarneri.

You and the Night and the Music; Dancing in the Dark, and Lullaby of Broadway (Frances Irvin vocal).

MARY LOU WILLIAMS (For sale, 5/14/50). Bill Clarke, drums; Artie Phillips, bass; Mary Lou Williams, piano, and an eight-piece choir.

Walkin'; Cloudy; The Sheik, and Yes, We Have No Bananas.

ALAN DALE with NORM LEYDEN'S ORCHESTRA (Columbia, 10/1/50). Trumpets—Chris Griffin, Red Solomon, and Jimmy Maxwell; trombones—Billy Rauch and Jack Satterfield; saxes—Hymie Schertzer and Willie Versaceal, altos; Russ Bunzer and Toots Mondello, tenors; Harold Feldman, baritone; rhythm—Joe Bushkin, piano; Frank Carroll, bass; Mundell Lowe, guitar, and Terry Snyder, drums.

Rainbow Girl and Let's Do It Again. Same date, same personnel, but with Tony Bennett vocals: One Lie and Don't Cry Baby.

THE RAVENS and BAND (Columbia, 10/19/50). Peanut Hucko, clarinet; Danny Perri, guitar; Bob Carter, bass; Terry Gibbs, vibes, and Terry Snyder, drums. Don't Look Now.

STUART FOSTER and BAND (FAB, 10/19/50). Violins—Lou Stone, Toscha Samloff, Leon Rudin, and Irving Becker; violas—Ray Sabinsky and Moe Helfand; cellos—Morris Stangis and Nat Stuchi; reeds—Vic Harris and Walter Lewis; French horn—Waldemar Bhoays; rhythm—Bob Curtis, piano; Eddie Saffranks, bass; Janet Putnam, harp; Allen Hanson, guitar, and Dick Freitas, conductor and composer.

If It Ain't Forever and Querida (Darling). Same date, same personnel, but with Elsie Rhodes, vocals.

Tiny Cowboy and Fagliaccio.

PLATE 5

EX. I

PLAY WITHOUT BASS DRUM FIRST

Moderate Tempo



EX. II

Moderate Tempo

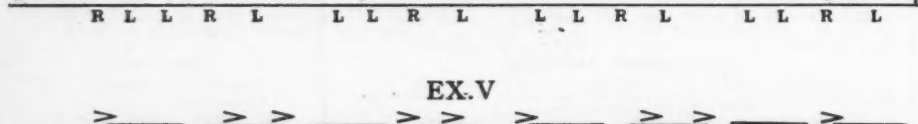


EX. III

Fast Tempo



EX. IV



EX. V



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Angelo, Lee (On Tour) McC
Anthony, Ray (On Tour) GAC

Back, Will (Martinique) Chicago, 11/17-12/14, r
Bankley, Stan (Legion) Montreal
Banks, Billy (Diamond Horseshoe) NYC, ne
Bardo, Bill (Mayo) Tulsa, Okla., h
Basil, Louis (Chicago) Chicago, t
Bell, Curt (Sagamore) Lake George, N.Y., h
Bencke, Tex (Palladium) L.A., 12/19-1/21, b
Bishop, Billy (Cleveland) Cleveland, h
Bothe, Russ (Lions-Milford) Chicago, b
Brandon, Henry (Blackhawk) Chicago, r
Burkhart, Jay (Regal) Chicago, t
Busse, Henry (Royal Steak House) Jackson, Miss., 11/20-26, r

Carlyle, Russ (Rice) Houston, Out 11/30, h
Carlyn, Tommy (Schroeder) Milwaukee, Out 11/19, h
Chester, Bob (Roseland) NYC, b
Conn, Irving (Savoy-Plaza) NYC, h
Cugat, Xavier (Chase) St. Louis, 12/3-31, h

Davidson, Trump (Palace Pier) Toronto, b
DeVol, Frank (Palladium) L.A., Out 12/19, b
Donahue, Al (On Tour) MCA
Drake, Charles (Oaks) Winona, Minn., ne; (Claridge) Memphis, 12/15-1/4, h
Dumont, Oscar (Sunset Beach) Almondson, N.J., b

Ellington, Duke (Chicago) Chicago, In 12/8, t
Ellyn, Jimmy (McCurdy) Evansville, Ind., Out 1/2, h
Englund, Ernie (26 Club) Atlanta, Ga., In 11/20, ne

Featherstone, Jimmy (Oh Henry) Chicago, Out 11/26, b; (Casa Loma) St. Louis, 12/5-11, b
Ferguson, Danny (St. Anthony) San Antonio, Texas, Out 12/17, h
Fields, Shep (Peabody) Memphis, Out 11/19, b; (Statler) Buffalo, 11/28-12/11, h; (Boulevard) Rego Park, N.Y., 12/12-18, ne
Fio Rito, Ted (Ambassador) L.A., h
Flanagan, Ralph (Circle) Indianapolis, 12/5-11, t; (Click) Philadelphia, 1/1-7, ne; (Palladium) L.A., 1/23-2/26, b
Foster, Chuck (Statler) Buffalo, Out 11/26, b; (Oh Henry) Chicago, 11/29-2/14, h
Fotiner, Larry (Aragon) Chicago, 11/28-12/24, b

Garber, Jan (Melody Mill) Chicago, 11/22-12/19, b
Golly, Cecil (Nicollet) Minneapolis, h
Gonzales, Aaron (Olympic) Seattle, h
Gray, Jerry (Meadowbrook) Cedar Grove, N.J., Out 11/28, rh
Grier, Jimmy (Paris Inn) L.A., ne

Hampton, Lionel (Paradise) Detroit, 11/17-12/1, t; (Click) Philadelphia, 11/27-12/10, b
Harris, Ken (Peabody) Memphis, 11/20-25, h; (Schroeder) Milwaukee, 12/5-24, h
Harrison, Cass (Willows) Wichita, cc
Hayes, Sherman (Oriental) Chicago, t
Hecksher, Ernie (Fairmont) San Francisco, h
Herbeck, Ray (On Tour) McC
Herbert, Ted (King Philip) Wrentham, Mass., b
Herman, Woody (Vogue Terrace) Pittsburgh, 11/20-26, ne
Hudkins, Dave (Aragon) L.A., b

James, Harry (On Tour) MCA
Jergens, Dick (Claremont) Berkeley, Calif., Out 12/3, h; (Aragon) Chicago, 12/25-3/4, b

Kerns, Jack (Elmo) Billings, Mont., ne
King, Wayne (Edgewater Beach) Chicago, Out 11/21, h
Kreik, Jerry (Casino) Endicott, N.Y., ne
Krupa, Gene (On Tour) MCA; (Blue Note) Chicago, 2/2-15, ne

Lane, Buddy (Bill Green's) Pittsburgh, ne
Lawrence, Dick (Piazza) NYC, h
Lawrence, Elliot (Blue Note) Chicago, 12/22-1/4, ne

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EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; ne—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club. NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp.; (Joe Glasser), 745 Fifth Avenue, NYC; AP—Allsbrook-Pumphrey, Richmond, Va.; BS—Billy Shaw, 1250 Sixth Ave., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; McC—McConkey Music Corp., 853 Seventh Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; MG—Moe Gale, 48 West 48th St., NYC; RMA—Reg Marshall Agency, 4371 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp., 1250 Sixth Ave., NYC; UA—Universal Attractions, 347 Madison Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, RKO Bldg., NYC.

Lester, Dave (Latin Quarter) Boston, ne
Levant, Phil (Paradise) Chicago, b
LeWinter, Dave (Ambassador) Chicago, h
Lewis, Saddy (Wally's Paradise) Boston, ne
Lombardo, Guy (Roosevelt) NYC, h
Lombardo, Victor (Baker) Dallas, 11/17-12/14, h

Masters, Vick (Green's Crystal Terrace) Duluth, Minn., ne
Mathew, Nicolas (Plaza) NYC, h
McCoyle, Clyde (Muehlebach) Kansas City, Out 12/12, h
McGrane, Don (Schroeder) Milwaukee, Out 11/19, h
McIntyre, Hal (On Tour) GAC
McLean, Jack (Hilton Manor) San Diego, h
Melba, Stanley (Pierre) NYC, h
Miller, Bob (Flamingo) Las Vegas, h
Monroe, Vaughn (Click) Philadelphia, 11/30-12/6, ne
Mooney, Art (Casa Loma) St. Louis, Out 11/19, b
Morgan, Russ (Biltmore) L.A., h
Morris, Skeets (John Marshall) Richmond, Va., Out 12/31, h

Nagel, Harold (Biltmore) NYC, h
Niosi, Bert (Columbus) Toronto, b
Noble, Leighton (Stevens) Chicago, h

O'Neal, Eddie (Palmer House) Chicago, h
O'Sullivan, Will (Texas) Ft. Worth, h
Overend, Al (Skyline) Billings, Mont., ne

Palmer, Jimmy (Melody Mill) Chicago, Out 11/23, b
Pastor, Tony (Boulevard) Rego Park, N.Y., 12/12-18, ne
Pearl, Ray (Music Box) Omaha, Out 11/21, b; (Schroeder) Milwaukee, 11/21-12/17, h; (Melody Mill) Chicago, 11/20-12/20, b
Pettit, Emil (Versailles) NYC, ne
Phillips, Teddy (Syracuse) Syracuse, N.Y., Out 11/25, b; (Vogue Terrace) McKeesport, Pa., 12/4-9, ne
Pieper, Leo (Troadero) Evansville, Ind., 12/1-21, ne; (Tulsa) Tulsa, Okla., 1/25-31, cc
Pringle, Gene (Mayflower) Akron, h

Ragon, Don (Grove) Orange, Texas, In 11/17, b
Rank, George (Lake Club) Springfield, Ill., ne
Reed, Tommy (Aragon) Chicago, Out 11/26, b
Reid, Don (Balinese) Galveston, Out 12/14, ne; (Peabody) Memphis, 12/13-31, h; (Rice) Houston, 11/26, h
Reynolds, Howard (Palumbo's) Philadelphia, h
Ribble, Ben (Statler) Detroit, h
Robbins, Ray (New Yorker) NYC, Out 1/2, h
Ruhl, Warner (Jefferson) St. Louis, In 11/17, h
Ryan, Tommy (Arcadia) NYC, Out 12/5, b

Sanders, Joe (On Tour) McC
Saunders, Red (DeLisa) Chicago, ne
Shaffer, Freddie (Peabody) Memphis, 12/11-18, h
Sisile, Noble (Diamond Horseshoe) NYC, ne
Smith, Harle (President) Kansas City, h
Stern, Hal (Beverly Hills) L.A., h
Stevens, Roy (Roseland) NYC, In 11/29, b
Stier, Jimmy (Valencia Gardens) Ft. Wayne, Ind., h
Strong, Benny (Trionan) Chicago, Out 12/24, h
Stuart, Nick (Last Frontier) Las Vegas, h
Sullivan, John (Conzo Jungle) Houston, Texas, ne

Terry, Dan (Chase) St. Louis, Out 11/30, h
Tucker, Orrin (Edgewater Beach) Chicago, 11/22-12/28, h

Valdes, Miguelito (Ritz-Carlton) Washington, D.C., Out 11/26, h
Ventura, Charlie (Orchid) Philadelphia, 11/20-26, ne

Weeks, Anson (Military Reservation) Los Alamos, N.M.
Weems, Ted (Auto Show) Sioux Falls, S.D., 11/22-26; (Troadero) Henderson, Ky., 12/8-14, ne
Wells, Lawrence (Statler) Washington, D.C., Out 11/28, h; (Statler) Buffalo, 12/12-23, h; (Trionan) Chicago, In 12/25, b
Williams, Griff (Ambassador) L.A., Out 11/27, h

Williams, Keith (Deauville Beach Club) L.A., b
Williams, Ossie (Kingway) Toronto, b
Young, Carlton (Desert Inn) Las Vegas, h

Combos

Agnew, Charlie (LaSalle) Chicago, h
Arlene, Trio (Dixie) NYC, Out 6/23/51, h
Aladdin, Johnny, (Bismarck) Chicago, h
Alonso's Tropicales, Lisa (Blue Mirror) Baltimore, ne
Alvin, Danny (Normandy) Chicago, r
Amos Brothers (Casino) Toronto, 11/24-30, t
Archy, Jimmy (Jimmy Ryan's) NYC, ne
Armstrong, Louis (Standish Hall) Hull, Quebec, Out 11/26, h; (Flamingo) Las Vegas, 11/30-12/13, h; (Onsis) Hwd., 12/15-1/2, ne
Arnold, Arne (Statler) Cleveland, h
Averre, Dick (Sheraton-Gibson) Cincinnati, h

Bal-Blue Three (Balboa) Empire, Ore., ne
Bane, John (Deatur) Deatur, Ill., cl
Barnhart Trio, Jackson (Star Wonder) Cleveland, ne
Bassie, Count (Brass Rail) Chicago, In 12/5, cl
Barnes, St. G. (Lenfant's) New Orleans, ne
Bonano, Sharkey (Palmer House) Chicago, In 12/28, h
Bos Trio, Les (Mural) Aurora, Ill., Out 12/10, cl
Brashaw, Tiny (Celebrity) Providence, R.I., 11/19-25, ne
Brant, Ira (Park Plaza) St. Louis, h
Brown, Abbey (Charley Foy's) L.A., ne
Brown, Hillard (Hollywood) Rochester, Minn., Out 12/2, cl
Buckwalter Quartet, Betty (President) Kansas City, h
Bushkin, Joe (Cafe Society) NYC, ne
Byrn, Johnny (Commando) Henderson, Ky., ne

Camden, Eddie (Radison) Minneapolis, h
Carlton, Jerry (Theater) Logansport, Ind., cl
Catzione Trio, Billy (Roosevelt) Pittsburgh, h
Cich (Recreation Center) Saginaw, Mich.
Chittison Trio, Herman (Blue Angel) NYC, ne
Cole Trio, King (Leow's Uptown) Toronto, Out 11/17, ne
Coleman, Oliver (Jimmy's Palm Garden) Chicago, ne
Collins, Herbie (Blackstone) Chicago, h
Conley Trio, Tommy (Stage) Chicago, cl
Covington Quartet (Court) Canton, O., ne
Cosmopolitans (Old Hickory) Chicago, cl

Daily, Pete (Royal Room) Hwd., ne
DeCar, George (Arliner) Chicago, ne
Dee, Johnny (Union) Sherbrooke, Canada, Out 11/25, h
DeLo, Tony (Piccadilly) NYC, h
Deutsch, Emery (Ritz-Carlton) NYC, h
Diaz, Horace (St. Regis) NYC, h
DiPardo, Tony (Pere Marquette) Peoria, Ill., Out 11/25, h
Dixon, George (Blue Heaven) Chicago, ne
Downs, Four, Jimmie (Golden) Reno, h
Downs Trio, Evelyn (Park Terrace) Brooklyn, Out 1/2, r

Eadie & Rack (Blue Angel) NYC, ne
Egan, Quartet, Lenny (Skyway) Cleveland, ne
Erwin, Pee Wee (Nick's) NYC, ne
Esposito, Nick (Fack's) San Francisco, cl

Fay's Krazy Kats, Rick (Stork) Bakersfield, Calif., ne
Fellie, Ernie (Sarnes) L.A., ne
Fields, Herbie (Apollo) NYC, 11/16-22, t; (Silhouette) Chicago, 12/22-1/1, ne
Four Freshmen (Jerry Wald's) Hwd., ne
Frassetto, Joe (Latin Casino) Philadelphia, cl

Garner, Erroll, (Birdland) NYC, 11/16-12/6, ne
Gaylords (Bowling Green) Detroit, cl
Georgians (Beck's) Richmond, Va., ne
Gibson's Red Caps, Steve (Larry Potter's) L.A., ne
Gillespie, Dizzy (Silhouette) Chicago, 11/17-12/7, ne; (Harlem) Philadelphia, 12/11-17, ne
Gomez, Eddie (Roosevelt) L.A., h
Gonzalez, Leon (Crown Propeller) Chicago, cl
Grimes, Tiny (Piccadilly) Newark, N.J., ne
Grobe, Larry (Mint) LaCrosse, Wis., cl
Grubbs Trio, Babe (Moose) Quincy, Ill., ne

Hackett, Bobby (Rendezvous) Philadelphia, Out 11/19, ne; (Blue Note) Chicago, In 11/24, ne

Hawkins, Coleman (Harlem) Philadelphia, 12/4-10, ne
Henderson, Horace (Grove Circle) Chicago, cl
Henderson Trio, Ken (Glass Rail) Bradley, Ill., Out 1/7, cl
Herman, Lenny (Warwick) NYC, h
Herrington, Bob (Sheraton Bon Air) Augusta, Ga., Out 4/15, h
Herch, Milt (Catalina) Catalina Island, Calif., ne
Heywood, Eddie (Onsis) Hwd., 11/17-30, cl
Hodes, Art (Rupneck's) Chicago, r
Hunt, Pee Wee (Deshler-Wallick) Columbus, O., Out 12/3, h

James, Georgie (Diamond Horseshoe) NYC, ne
Jasen Trio, Stan (Eddie's) San Diego, Out 11/23, ne; (Saddle & Siroin) Bakersfield, Calif., 11/24-12/17, ne; (Allen's) Spokane, Wash., 12/21-1/17, ne
Jennings Trio, Jack (Melody) Union City, N.J., ne
Johnson, Chick (Delmar) Sault Ste. Marie, Mich., cl
Jordan, Louis (Riviera) St. Louis, 11/25-12/1, ne

Keeler, Ford (Melody Mill) Wichita Falls, Texas, ne
Kennedy, Ken (Sundown) Phoenix, ne

Lane, Johnny (1111 Club) Chicago, cl
Lane, Ralph (Pierre) NYC, h
Latinaires (Mocambo) Hwd., ne
Laylan, Rollo (Poinciana) Miami, h
Liggins, Joe (Harlem) Philadelphia, 11/27-12/3, ne

Malneck, Matty (Ciro's) L.A., ne
Marsala, Joe (Somerset) NYC, h
Mary Ellen Quartet (Town) Toronto, Out 12/9, ne
McCauley Trio, Pat (Carnival) Pittsburgh, h
McCune, Bill (Neil House) Columbus, O., Out 12/9, ne
Mendowlarks (Wisconsin) Milwaukee, h
Melis, Jose (Book-Cadillac) Detroit, h
Melo-Jesters (Triangle) Richmond Hill, L.I., N.Y., cl
Miles, Wilma (Green Frog) Lake Charles, La., h
Miller, Max (Blue Note) Chicago, Out 11/23, ne
Mills Brothers (Boulevard) Rego Park, N.Y., In 11/17, ne
Mole, Moe (Bee Hive) Chicago, ne
Morgan Trio, Loumel (Continental) Montreal, ne
Morgan, Sonny (Lotus) Birmingham, Ala., r
Munro, Hal (Isabel's) Chicago, cl
Murphy, Turk (Golden Slipper) Las Vegas, ne
Musso, Vido (York) L.A., ne

Napoleon, Phil (Rendezvous) Philadelphia, 11/20-26, ne; (Deshler-Wallick) Columbus, O., 12/4-31, h
Nichols, Red (Sardi's) L.A., ne
Norris Trio, Red (Ciro's) San Francisco, 12/27-2/6, ne

O'Brien & Evans (Warren) Ashtabula, O., h
Oliver, Eddie (Mocambo) Hwd., ne
Orlores (Harlem) Philadelphia, 11/27-12/3, ne

Ory, Kid (Lyman's) L.A., r
Osborn, Ozzie (Graemeer) Chicago, h
Osis, Hal (Hickory House) NYC, 11/28-12/11, r

Palmer, Jack (IceLand) NYC, r
Paris Trio, Norman (Ruban Bleu) NYC, ne
Parks Trio, Tommy (Riverside) Casper, Wyo., Out 1/1, ne
Perkins, Bob (125 Club) Chicago, cl
Perry, Ron (St. Paul) St. Paul, h
Pettiford, Oscar (Blue Note) Chicago, Out 11/23, ne

Petty Trio, Frank (Showbar) Boston, ne
Phelps, Lew (Jamboree) Oklahoma City, ne
Pollack, Ben (Bayou) Hwd., ne
Powell Trio, Emil (New Empire) Yonkers, N.Y., ne

Ravens (Harlem) Philadelphia, 11/20-26, ne
Re, Payson (Stark) NYC, ne
Rich, Buddy (Capitol) Chicago, In 12/4, cl

Rocco Trio, Buddy (DeWitt Clinton) Albany, N.Y., h
Ronalds Brothers Trio (Grange) Hamilton, Ontario, h
Rotgers, Ralph (Ambassador) Chicago, h
Roth Trio, Don (Miami) Dayton, O., h
Rushing, James (Celebrity) Providence, R.I., Out 11/18, ne

Sandler, Harold (Ritz-Carlton) NYC, h
Shavers, Charlie (Colonial) Toronto, 11/20-12/10, ne
Shaw, Milt (St. Regis) NYC, h
Shearing, George (Regal) Chicago, 11/17-23, t; (Harlem) Philadelphia, 12/25-31, ne
Singleton, Zutty (Club 47) L.A., ne
Skylighters (New Palm Garden) Still Valley, N.J., ne
Spanier, Muggsy (Tiffany) L.A., Out 12/8, ne
Sparr, Paul (Drake) Chicago, h

Thal, Pierson (Biltmore) Dayton, O., Out 12/2, h
Thomas, Joe (Harlem) Philadelphia, 11/20-26, ne

Three Sweets (Atto's) Latham, N.Y., ne
Tinker Trio (Levit's) Anderson, Ind., cl
Top Hata (Gussie's Kentucky) Chicago, ne
True, Bobby (Curtain Call) L.A., ne
Tunemixers (Theatre) Oakland, Calif., ne

Venuti, Joe (Zebra) L.A., ne
Vera, Joe (Bell-river) Kansas City, h
Verbout, Bill (South Shore Terrace) Merri-ck, L.I., N.Y., r
Vesely, Ted (Beverly Cavern) L.A., ne

Wagner, Matt (Casino Moderne) Chicago, b
Walters, Joann (Green Mill) Chicago, cl
Waples, Buddy (Congress) Chicago, h
Warner Trio, Don (Village Barn) NYC, ne

Warren, Chet (Club 802) Brooklyn, N.Y., ne
Warren, Ernie (Little Club) NYC, ne
West, Bob (Gertner's) Elyria, O., ne
White, Bob (Esquire) Dayton, O., cl

Wiggins, Eddie (Sky Club) Chicago, ne
Wildcats Trio (Mayfair) Cleveland, ne
Williams, Clarence (Village Vanguard) NYC, ne
Wink Trio, Bill (Nocturne) NYC, ne
Wood Trio, Mary (Music Box) Palm Beach, Fla., Out 5/31, ne

Yaged Trio, Sol (Three Deuces) NYC, ne
York, Frank (Sherman) Chicago, h
Young Trio, Johnny (New Apex) Chicago, ne
Young, Lee (Onsis) Hwd., ne

Singles

Armstrong, Lil (Nob Hill) Chicago, cl
August, Jan (Beverly Hills) Newport, Ky., 11/17-30, ne
Austin, Gene (Monteleone) New Orleans, In 11/29, h

Bailey, Pearl (Latin Quarter) Boston, 11/19-25, ne
Barton, Eileen (Capitol) NYC, In 11/80, t
Brown, Louise (Arliner) Chicago, ne
Christy, June (Casbah) Salt Lake City, 11/28-12/11, ne

Collins, Jack (Danny's) Cincinnati, cl
Conino, Dick (Paramount) NYC, t
Cornell, Don (Ambassador) L.A., In 11/28, h
Dennis, Clark (Statler) Washington, D.C., Out 12/9, h

Duncan, Hank (Nick's) NYC, ne
Eckstein, Billy (Fairmont) San Francisco, 11/14-12/4, h; (Orpheum) L.A., 12/25-31, t
Edwards, Harry (Ben's Bowery) Rock Island, Ill., cl
Fitzgerald, Ella (Birdland) NYC, 12/15-1/4, ne

Frye, Don (Jimmy Ryan's) NYC, ne
Greco, Buddy (Hi-Note) Chicago, ne
Haines, Connie (Roosevelt) New Orleans, In (Palmer House) Chicago, In 12/28, h
Handy, W. C. (Diamond Horseshoe) NYC, ne

Hunter, Lurlean (New Apex) Chicago, ne
Hutton, June (Copacabana) NYC, ne
Kay, Beatrice (Flamingo) Las Vegas, Out 11/21, h

Knight, Evelyn (Shamrock) Houston, Out 11/27, h
Lee, Peggy (Waldorf-Astoria) NYC, Out 11/29, h
Lutcher, Nellie (Harlem) Philadelphia, 12/4-10, ne

Manners, Jayne (Brown) Louisville, 12/14, h
Mercer, Mabel (Byline) NYC, ne
Miles, Denny (Merryland) Washington, D.C., ne

Miranda, Carmen (Chicago) Chicago, 11/24-30, t
Peabody, Eddie (Bismarck) Chicago, h
Phelan, Margaret (Copley-Plaza) Boston, In 11/29, h

Piaf, Edith (Versailles) NYC, ne
Raine, Larry (Copa) Pittsburgh, Out 11/28, ne
Robinson, Sugar Chile (Casino) Toronto, Out 11/22, t

Robe, Chet (Helsing's) Chicago, ne
Rose, Bert (Russell's Silverbar) Chicago, cl
Simpkins, Arthur Lee (Blue Angel) San Francisco, In 11/30, ne

Southern, Jeri (Hi-Note) Chicago, ne
Starr, Kay (Nicollet) Minneapolis, 11/23-12/6, h
Sutton, Ralph (Condon's) NYC, ne

Thompson, Tommy (Carlton) Rochester, Minn., h
Tucker, Sophie (Latin Quarter) Boston, Out 11/18, ne; (Charles) Baltimore, 11/22-12/5, ne

Vaughan, Sarah (Birdland) NYC, 11/16-12/6, ne; (Chicago) Chicago, In 12/8, t
Warren, Fran (Lookout House) Covington, Ky., Out 11/19, ne; (Latin Quarter) Boston, 11/26-12/2, ne
White, Josh (Cafe Society) NYC, ne
Wiley, Lee (Blue Note) Chicago, In 11/24, ne

Wright, Martha (Palmer House) Chicago, 11/3-30, h

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ARTIST	ALBUM TITLE	TUNES	LABEL	LP 33 1/2		45 RPM	
				ALB. NO.	SINGLE NO.	ALB. NO.	SINGLE NO.
Johnson, J. P.	Daddy of the Piano	Caroline Shout Riffs If I Could Be with You Keep off the Grass Old-Fashioned Love Over the Bars Snowy Morning Blues Porter's Love Song to a Chambermaid	Decca	DL 5190			
Kenton, Stan	Kenton Encore	Peg O' My Heart Chorale for Brass, Piano, & Bongo Abstraction He's Funny That Way Capitol Punishment Sommambulum Lover Painted Rhythm	Capitol	H-155		CCF 155	F526
Kenton, Stan	Artistry in Rhythm	Artistry in Bolero Come Back to Sorrento Fantasy Willow Weep for Me Opus in Pastels Sefranzi Ain't No Misery Artistry in Percussion	Capitol	H-167		CDF 167	F624
Kenton, Stan	Concert in Progressive Jazz	Cuban Carnival Monotony Lament Lonely Woman Elegy for Alto Impressionism Fugue for Rhythm Section This Is My Theme	Capitol	H-172		CDF-172	F661
Kenton, Stan	Innovations in Modern Music	Conflict Lonesome Road Cuban Episode Mirage Incident in Jazz Solitaire Trajectories Theme for Sunday	Capitol	P109 (12")		KDM-189	28002 28003 28000 28002 28003 28001 28000 28001
Kenton, Stan	Kenton's Milestones	Artistry Jumps Artistry in Rhythm Collaboration Concerto to End All Concertos Intermission Riff The Peanut Vendor Eager Beaver	Capitol	H 190		CDF-190	F-15438 F-15440 F-15439 F-15440 F-15441
Kenton, Stan		Artistry Jumps Artistry in Rhythm	Capitol				F587
Kenton, Stan		Machito Artistry in Boogie	Capitol				F900
Kenton, Stan		Collaboration Theme to the West	Capitol				F905
Kenton, Stan		Tampico And Her Tears Flowed Like Wine	Capitol				F910
Kenton, Stan		Jolly Rogers Evening in Pakistan	Capitol				F1043
Krupa, Gene	Theme Songs	Star Burst	Columbia	CL 6016			
Krupa, Gene	Gene Krupa	Tuxedo Junction Drum Boogie Knock Me a Kiss Leave Us Lonesome Boogie Blues That's What You Think Let Me Off Uptown Drummin' Man	Columbia	CL 6017			
Krupa, Gene	Krupa Dance Parade	After You've Gone Green Eyes Massachusetts Body and Soul Wire Brush Stomp There Is No Breeze Opus No. 1 Stompin' at the Savoy	Columbia	CL 6066			
Krupa, Gene		Lemon Drop Similes	Columbia		1-142		
Krupa, Gene		Dear Old Southland Bambino Mia	Columbia		1-231		
Krupa, Gene		Galloping Comedians Swiss Lullaby	Columbia		1-268		
Krupa, Gene		Watch Out By the River Sainte Marie	Columbia		1-344		
Krupa, Gene		I Want a Crown Up Man Why Fall in Love with a Stranger	Columbia		1-388		
Krupa, Gene	Krupa Plays Fats Waller	Ain't Misbehavin' Hand Full of Keys Black and Blue Honeyuckle Rose Blue, Turning Gray Over You I've Got a Feeling I'm Falling	Victor			WP 281	47-3734 47-3735 47-3736
Krupa, Gene		Bonaparte's Retreat Scandinavian Baby	Victor				47-3766
Lewis, Ted	Classic Jazz	Ann's Rag's Blues Clarinet Marmalade The Yellow Dog Blues Dip Your Brush in Sunshine When My Baby Smiles at Me Sobbin' Blues Dallas Blues Royal Garden Blues	Columbia	CL 6127			
Lytell, Jimmy	Dixie All Stars	High Society Basin Street Blues	London				30110
Lytell, Jimmy	Dixie All Stars	Parovell Blues Sugar Foot Stomp	London				30176
Millender, Lucky		Sweet Slumber Let It Be	Victor				50-0088
Musford, Tommy		Baby, Take Me Back Bull City Boogie	Capitol				F988

Venuti Discography

Following is a selected list of recordings by Joe Venuti, compiled by George Hoefler.

Lanin's Red Heads	1925 Jimtown Blues	Columbia 327-D
Joe Venuti and Eddie Lang	1926 Stringing the Blues	Columbia 914-D
Joe Venuti and Eddie Lang	1927 Wild Cat Sunshine	Okeh 40762
Joe Venuti's Blue Four	Kickin' the Cat Beatin' the Dog	Okeh 40853
Joe Venuti New Yorkers	1928 The Blue Room Sensation	Okeh 41144 Voc 3011
Joe Venuti and Eddie Lang	Doin' Things Wild Cat	Victor 21561
Joe Venuti Orch.	1929 Getting Hot	Victor 23039
Joe Venuti Orch.	1930 Wasting My Love on you	Victor 23018
Joe Venuti Blue Four	The Wild Dog Really Blue	Victor 23021
Venuti-Lang All Stars	1931 Farewell Blues Someday Sweetheart	Melotone 12277 UHCA 106 Br 80077
	Beale St. Blues After You've Gone	Melotone 12294 UHCA 108 Br 80078
Joe Venuti and Lang's Blue Five	1933 Raggin' the Scale	Columbia 2765-D
Joe Venuti Blue Six	Sweet Lorraine Doin' the Uptown Lowdown	Decca 18167
Joe Venuti Blue Six	Jazz Me Blues	Decca 18168
Joe Venuti Orch.	In De Ruff Fiddlesticks	Bluebird B5293
Joe Venuti Orch.	1934 Goblin Market	Okeh 41586
Joe Venuti Blue Four	1935 Mello As a Cello	Decca 624
Joe Venuti and Russ Morgan	Red Velvet Black Satin	Columbia 3105-D
Joe Venuti Orch.	1939 Flip-Flop	Decca 2313
Charles LaVere's Chicago Loopers	1944 Subdivided in F	Jump 1
Joe Venuti	1946 Toselli's Serenade	Pan-American 046
Joe Venuti	1948 The Hot Canary Flat Tortillas	Tempo 426

New Orleans style pioneered by Leon Rappolo.

George Girard has the drive reminiscent of Paul Mares, plus a cocksureness that makes you feel he can play anything, and he does.

Joe Rotis plays stirring trombone in a style all his own. Roy Zimmerman lays down a firm pianistic foundation and solos in a ragtime manner that would warm Rudi Blesh's heart. Charlie Duke, the drummer, and Bunny Franks, the bassist, bring long playing experience in the Crescent city to good use, as they rhythmically drive the group with Roy.

Basin Street's 6 are full of gimmicks and ideas, always keeping something happening on the stand visually as well as musically. It seems almost as if they sat in on Chubby Jackson's interview with Jack Tracy in the October 20th *Down Beat*. Chubby's idea of how a jazz aggregation can make it these days is proven by the success of these boys from New Orleans.

—hoe

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Capsule Comments

THE BASIN STREET 6
Jazz Ltd., Chicago

Chicago—A blase Chicago Dixieland clientele was treated to a

New Orleans jamboree by Ruth and Bill Reinhardt last month. The Basin Street 6 played and entertained with a spirit that hasn't been seen on a Windy city bandstand for years.

Musically, the group is quite versatile, primarily featuring New Orleans tunes, but able to give out in jazz interpretations of many standards like *I Can't Get Started*, *I Can't Give You Anything But*

Love, and even the pop crop, *Goodnight, Irene* and *C'est Si Bon*.

The trumpet player, George Girard, and the clarinetist (doubling tenor), Pete Fountain, are two of the most promising instrumentalists these ears have heard in many a year. Fountain, a protégé of the late Fazola, proudly carries on with inventive phrases ranging from high to low register in the

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
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Lee Konitz 77
Johnny Hodges 76
Willie Smith 48
Art Pepper 39
Jimmy Dorsey 14
Woody Herman 9
Charlie Barnet 5

(None Under 5 Listed)

TENOR SAX

Stan Getz 123
Flip Phillips 65
Coleman Hawkins 54
Charlie Ventura 32
Lester Young 27
Vido Musso 18
Tex Beneke 8
Illinois Jacquet 8
Warne Marsh 6
Eddie Miller 6
Herbie Steward 5
Bob Cooper 5
Bud Freeman 5
Ted Nash 5
Ben Webster 5

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Harry Carney 92
Reno Palmer 38
Ernie Caseres 22
Bob Cogens 22
Charlie Ventura 17
Leo Parker 6
Marty Flax 5

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Tal Farlow 15
Irving Ashby 12
Barney Kessel 11
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Gene Cipriano 7
Tony Mottola 5
George Van Eps 5

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Red Callender 6
Bob Carter 6
Arnold Fishkin 6

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Hucko Sparks Bushkin Crew

(Jumped from Page One)

Bushkin's clipped and rather cool style lacks.

When Peanuts gets into the act (and generally the strings are taking a break when he does), this becomes one of the superior jazz chamber groups of any period. It has life, gaiety, heart, and shades of the Goodman small groups at their best. This is something to hear.

But there's a catch to it, a catch which makes any present judgment of the Bushkin combo a question. Earlier in the fall, Hucko unglued himself from his chair at Eddie Condon's and started plans to head his own group. These plans are still going through, but meanwhile he joined Bushkin for the month that Joe is playing at Cafe Society. Bushkin plans to replace Hucko with somebody when Peanuts leaves, maybe another clarinet, maybe a trumpet, maybe something else.

Will Make Difference

Whoever the replacement is, and regardless of his talents, the net result will be different. The result may still be good, but it will necessarily be good in a different way. As things stand now, Hucko is the spark and the guts of the combo. When he leaves, the Bushkinites will be subject to re-examination for they will be, to all intents and purposes, a different group.

It may be an embarrassing thing for a leader to be carried by a sideman, but it would appear that, with his present setup, Bushkin can't hope to bridge the gap from very pleasant to great without the help of someone of Hucko's stripe.

MALE SINGER—WITH BAND

Jay Johnson 85
Al Hibbler 53
Harry Prime 18
Johnny Amoros 12
Ronnie DeGruille 14
Tony Alamo 11
Arthur Prysock 8
Bill Black 6
Ray Kay 5

(None Under 5 Listed)

GIRL SINGER—WITH BAND

Jane Christy 151
Lucy Ann Folk 32
Rosalind Patton 19
Jackie Cain 16
Jean Stewart 11
Kay Davis 9
Frances Irvin 8
Shelby Davis 7
Claire Hagan 7
Frances Lynne 5
Helen O'Connell 5

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☐ Guitar
☐ Mandolin
☐ Violin
☐ Clarinet
☐ Saxophone

Name Age
Street No. City State
Music experience
Would you like to earn the Bachelor of Music Degree?

Early Results Of Band Poll

Peanuts plays a great clarinet!



ou can read that both ways. The jazz world thinks a lot of "Michael "Peanuts" Hucko, and Peanuts is ally in love with his new Leblanc Symphonie Clarinet. together they make wonderful music!

Mike Hucko got his first national recognition with the Glenn Miller A. A. F. band, and has been going aces ever since. Rated tops, both for his xieland and his modern jazz, Peanuts is heard and en frequently on leading TV programs. ritic George Frazier names him *the most gifted* f the younger clarinetists.

If you'd like to sit in on a half hour of ally great clarinet playing, ask to hear ie LP recording of Hucko and his Leblanc ymphonie. Your Leblanc dealer has in stock, or can get it for you ithout obligation. There's never been anything quite like it!



The Amazing New
LEBLANC
Symphonie

Q. Leblanc, Wis.
I would like to see the new Hucko recording. Please send me the name of your nearest Leblanc dealer, without obligation.

Name.....
Address.....
City.....State.....

DOWN BEAT

Court Bars
Off-The-Air

Dubbing

(See Page 1)

★ ★ ★

'Bouquets' To

Joe Venuti

(See Page 3)

★ ★ ★

Diz Waxes
With Strings

(See Page 1)

★ ★ ★

On The Cover

Fran

Warren



